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HENDRIK PETRUS BERLAGE
ROYAL GOLD MEDALLIST 1932

JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 39. 3RD SERIES

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Journal

On Monday 7 March, Dr. H. P. Berlage was invested by the President with the Royal Gold Medal for Architecture. To our very great regret it proved impossible at the last moment to arrange an exhibition of Dr. Berlage's work in the R.I.B.A. galleries. Particularly had we hoped to be able to show some of Dr. Berlage's own magnificent drawings of his buildings and town planning schemes, but the more important of these are preserved in museums in Holland, and no representative collection could be gathered. Those who wish to see examples of his work should consult the monograph on Dr. Berlage published in Holland in 1928 with an introduction by Jan Gratama, most of his more important buildings are illustrated, and there are reproductions of the drawings for a number of the town planning schemes, including that for Utrecht mentioned by the President in his speech.

The Town and Country Planning Bill, which met with the general approval of all political parties at the second reading, has been badly mutilated in two of its vital clauses by Standing Committee "A"; the amendments were only carried by a narrow majority. In Clause 6, as originally drafted, planning authorities would be given power to prepare a scheme for *any* land, instead of being hampered as at present by the limitation of planning powers to areas likely to develop or to areas of special "historic or artistic interest."

Members of Standing Committee "A" who are obstructing the passage of the new Bill have succeeded, against the wishes of all those experienced in administering the Act of 1925, in amending Clause 6, so that, as it now stands, any authority which wishes to prepare a scheme for an area already built on, must first have the area approved by the Minister, and, further, the Minister shall not approve the area unless he is satisfied that public improvements are likely to be made. The reason for this amendment is clearly not in the interest of the public welfare, nor would it ensure the replanning of towns on sound and broad lines; it is merely to the advantage of individual property owners, who may wish to exploit sites without interference by any higher authority.

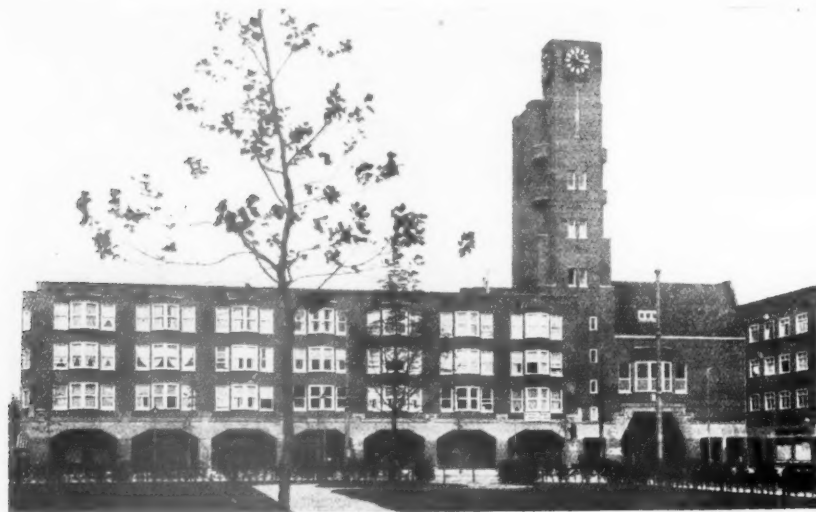
The effect of the amendment will be that it will not be possible for any general zoning or reconstruction plan to be made for a town by a local authority, unless detailed plans are forthcoming which indicate that the owners intend to rebuild. By that time it is obvious that it will be too late for any planning authority to co-ordinate the schemes of individuals and combine them in one comprehensive plan which will benefit the community.

An amendment to Clause 10, which concerns the interim development of land, has also been carried. Clause 19, which gives the Minister power to exclude compensation under special conditions, has not yet been passed by the Committee.

It is common knowledge among all those with practical experience of planning since 1909, that we are powerless to mitigate the waste, inefficiency, traffic confusion and slums in our large cities by any method of piecemeal planning. These conditions will be perpetuated unless the powers given in the Bill, as originally drafted, are restored by the House of Commons at the Committee Stage. Moreover, the amendment to Clause 6 will make it impossible for Local Authorities or County Councils to take any measures to prevent the exploitation and spoliation of the rural districts by means of a planning scheme.

On 9 March *The Times* printed a memorial protesting against the threatened destruction of Waterloo Bridge. The memorial, which has been sent to the Prime Minister, clearly shows that the protest being made is not merely an architects' "ramp," as Mr. Morrison would seem to think. As Sir Reginald Blomfield clearly stated in his address to the Conservative Committee of Transport on 10 March, the objections to the destruction of the bridge are not matters of opinion only, but are based on hard facts, the merits of which can as accurately be judged by the memorialists, among whom are some of the best representatives of knowledge and intelligence in the country, as by Mr. Morrison himself.

London is at last to bring itself into line with Berlin, New York and some other big cities in America by the



A BUILDING IN THE MERCATORPLEIN, AMSTERDAM

establishment of a Building Materials Centre; for the new Bureau, or, as it is to be called, the Building Centre, which opens in Bond Street in June, looks as if it will surpass in useful comprehensiveness any of the existing centres in other parts of the world.

Architects have been circularised with a general outline of the scheme, so that by now the whole profession is fairly well acquainted with the general details of how it will work. On the face of it, it would seem that half the troubles which have beset architects in the way of keeping in touch with the newest materials and the newest way of doing things, to say nothing of the painful process of keeping persistent travellers from the office door, will be, at any rate in a large measure, reduced. The musty and miscellaneous collection of odd bits of materials collected together casually in the average office will disappear, because samples of everything that the architect is likely to want on a job will be laid out before him in the new Centre, where he will be able to see them in comfort, get expert technical advice on them, and, incidentally, take his client with him and show him or let him select in the course of one visit practically everything that is likely to be wanted for the client's new building.

Already we understand that, as a result of the very handsomely produced prospectus which was issued to manufacturers, there has been a constant stream of inquiries from all over the country, and space in the new building is being booked up very rapidly. Manufacturers are obviously realising that this is easily the best chance that has ever been given them in this country to get into direct contact with both architects and public alike, and it is inconceivable that any firm progressive

enough to be worthy of the architect's attention would miss such an opportunity. There does seem a real chance in the scheme for a useful co-operation between the Manufacturer and the Architect, especially from the point of view of improvement in design of standardised things used in building. It will be noticed that in accordance with the prospectus, some attention has been paid to this matter, which must, of course, be all to the good.

The Building Materials Bureau, which has been carried on for the last few years very successfully by the A.A., has been merged into the new venture, and Mr. Winsor, who has been in charge of the A.A. Bureau, is to go with it as General Technical Manager. Those who have made use of the A.A. Bureau during its existence will welcome the news that Mr. Winsor's services are not to be lost to the profession on the one matter on which he must be one of the greatest experts, namely, building materials.

Sir Reginald Blomfield's paper on W. R. Lethaby, with the subsequent discussion, and Mr. Noel Rooke's article on Lethaby's drawings have been reprinted as a pamphlet, which can be obtained at the R.I.B.A. for 1s. 6d. Sir Reginald's paper and the wonderful tributes of affection and regard expressed in the discussion form a memorial which all who knew Lethaby will wish to treasure. The chief advantage of the reprint is, of course, that the papers are clear from the irrelevant matter that surrounded them in the JOURNAL. We hope that members of the R.I.B.A. will bring the reprint to the notice of any of their lay friends who might be interested, because we naturally hope to cover some at least of the cost by a good sale. Mr. Hope Bagenal's essay on Sculpture Galleries is also being reprinted and will be ready for sale shortly at 1s. 9d.



THE ROYAL GOLD MEDAL

PRESENTATION TO DR. HENDRIK PETRUS BERLAGE

AT THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 7 MARCH 1932

THE PRESIDENT: We have met to-night to do honour to a distinguished colleague from Holland; a man whose life work is recognised by architects throughout Europe as one of the chief formative influences in the modern revival of architecture and its adaptation to meet fresh needs and conditions.

He commenced his career when the building art was at a very low ebb in Holland. We have known such times in our country, and it would ill become me to enlarge on the misfortune as it affected a sister people, with whom we have so much in common, and to whom we are as much attached, as we are partial to their land.

Dr. Berlage had the courage to break away from a decayed and corrupted tradition, and to attempt the great task of recapturing older traditional principles of directness, sincerity, and fitness for purpose, in the buildings which he designed. Now in his 75th year, largely as the result of his courageous efforts, backed by an outstanding ability, and integrity of character, and a personality so truly lovable as to

overcome all opposition, he has the satisfaction of knowing that his country stands high among the nations for the quality of its architecture and its town planning; and is generally recognised as a leader in the successful adaptation of the arts of building and town planning to modern needs.

Dr. Berlage's Bourse Building in Amsterdam stands and will stand as one of the landmarks in the emergence of architecture from the decadence in which it had fallen, as the Town Hall at Stockholm does in Sweden. The Bourse is honest, purposeful, and based on the crafts of building. His plan for the city of Utrecht was one of the first to recognise the supreme importance of securing a right distribution of people and urban functions as the essential basic condition necessary for all good planning. The beautiful model which was made of his plan for part of the central area of Rotterdam remains a clear picture in my mind from the day when I had the good fortune to see it under his guidance.

A hard worker all his life, he has left a large accomplishment both in town planning and building. I will

not weary you with a list of even his chief works, but only say that he is still engaged on such important works as the new bridge over the Amstel at Amsterdam, which is to be named after him, and the great Museum of Modern Art at The Hague. From his earliest works to the present day, Dr. Berlage's buildings show no slacking in courage, and a venturesome originality, which implies that his lovable character springs from no lack of strength or conviction. In the great housing movement which followed the War, Holland took a lead. Some of the new streets and suburbs built there have been the subject of universal admiration from housing reformers and architects alike. In unity of street treatment many of them recall the best traditions of our own Georgian period. In such a widespread effort as resulted from Dr. Berlage's lead, it is not surprising that the experiments of some of the band had varying degrees of success. I have been chaffed in Holland for using the non-committal adjective "interesting" when shown some of their buildings; and have had to reply that in regard to some of the experiments my gratitude went out to them because they had been bold enough to make them in Holland; and I hoped they would not need to be repeated in my own country.

We in this country have perhaps a greater belief than many of our continental colleagues in the reserves of power and adaptability still left in some of our inherited traditions. To many of the members of this Institute evolution has seemed a safer path back to fine building than revolution; among others who recognise that the new conditions and demands of modern times are so fresh and so numerous that only revolutionary changes may suffice to meet them, there are still some who feel that they can best serve their day and generation by cherishing in their practice what seems best worth preserving in our inherited traditions, that they may still be available when some of the revolutionary experimenting has served its purpose, and modern architecture, having overtaken the rush with which new demands, new methods and new materials have come forward, has once again leisure to turn more attention to developing culture and beauty in the form of its expression.

The last time that we honoured one of Dr. Berlage's fellow countrymen was in 1897 when the Royal Gold Medal was presented to Dr. P. J. H. Cuypers, who was a leader of those who attempted to revive the use of the historical styles of Dutch architecture. That we should now honour Dr. Berlage is perhaps evidence of the catholic quality of our taste, but I

would like to assure Dr. Berlage that these differences of view which we hold here as to the modernist forms of architectural expression, have not affected the unanimity with which this choice of his name was accepted by the Council of the Institute; the universal cordiality with which his architectural colleagues have acclaimed the choice, and the pleasure with which we all this evening unite to honour the man whose work has exercised such an influence for the benefit of architecture and town planning and whose character inspires such universal respect and affection.

The President then invested Dr. Berlage with the Royal Gold Medal, saying: Dr. Hendrik Petrus Berlage, on behalf of His Majesty the King, I decorate you with the Royal Gold Medal.

Having received the Gold Medal, Dr. H. P. BERLAGE spoke as follows:—

My dear President and dear Colleagues, Ladies and Gentlemen,

You will understand how much I am struck by my nomination as a gold medallist, a distinction, approved by His Majesty the King of England, for which I feel a profound gratitude towards the Royal Institute of British Architects.

The more so in these days of intense social disturbances, which are manifesting themselves by the aspect of transition from an individualistic period of clashing subjective principles to a period of generalisation. That means that the beautiful art of architecture, as an aesthetic appearance of the social idea, is also going to be renewed.

It is typical of each social climax, which we call culture, that it produces a generalisation of life itself, as was shown in the antique cultures, and later on during the Middle Ages and the Renaissance. Such a culture is characterised by the tendency towards a unanimous will in all intellectual utterings, which straightly opposes itself against the obstinacy of the personality. For, during a cultural disposition, the personality does not rise above the generality, but obtains the conviction that it itself is part of that generality and destined to manage it.

It is not now the moment to prove more strictly this fact, but I should like to point out that we are all convinced that this social idea which finds itself to-day in the chaotic strain of a transition period, as is clearly shown by its present architectural expression, will generate step by step a new culture—the period in which an architectural style reaches the highest point of its development. For an archi-



HOLLAND HOUSE, BURY STREET, LONDON, E.C.
Designed by Dr. Berlage and built in 1917

tectural style is never the cause, but always the result, of a socially flourishing state, because then life itself, as I came to say before, moves on in a stylish way.

However, asking what will be the spiritual root of the character of the future society, we must admit that we can hardly conceive it, so that the realisation of this character will remain for our generation an illusion still.

Be it as it is, I myself should feel it as a satisfaction if I could be assured that I have contributed in any case something, however small it may be, to the architectural appearance of the coming culture. Perhaps I may see the affirmation thereof in the distinction which I have received from your Institute.

My dear colleagues, I thank you most heartily.

The PRESIDENT then called on The Earl of Crawford and Balcarres, but he declining to speak at this point, the President called on

Lieut.-Col. T. C. R. MOORE, C.B.E., M.P., who said Mr. President, ladies and gentlemen,—It is very rarely I have the opportunity of protesting against a Member of the Upper Chamber, but this is one of the occasions on which I must do so, and particularly so as we all know that Lord Crawford is one of those eloquent speakers whose words carry not alone conviction, but conviction armed with wit. I can hardly believe that there is anyone more qualified to speak on such an occasion as this when one of our—I say “our” as I can now call myself an architect—one of our colleagues from abroad has been chosen by the Council of your Institute and by His Majesty to receive the highest award that British architecture can confer. It is a particularly happy thing that our guest of to-night has been chosen, since, as I understand, he represents the point of view in architecture which is bound to have a very great effect on the future of all European and modern architecture. I am only grateful that—with certain personal reservations with regard to Lord Crawford—I should have been permitted to take a part in this function and to extend not alone my most cordial salutations and congratulations to our distinguished guest to-night, but also my sincere congratulations to the Council of the Royal Institute on making such a happy choice for your Gold Medalist.

The EARL OF CRAWFORD AND BALCARRES [*Hon. F.*] then spoke briefly.

M. IR. J. DE BIE LEUVELING TJEENK, President Bund van Nederlandsche Architecten: Mr. Chairman, Ladies and Gentlemen, Colleagues, As president of the Association of Dutch architects it is a great honour to me to be allowed to speak a few words to say how very proud your Dutch colleagues are at the awarding of the Royal Gold Medal for Architecture in 1932 to their compatriot, Dr. Berlage.

The news of this great distinction was greeted in Holland with much applause. The Dutch see in it not only

an acknowledgement of what Berlage has achieved as an architect in his buildings, as a leader also in his writings, and as an ingenious creator also in his numerous ideal projects: they also regard this distinction as of special significance for their country. The words once spoken by one of our statesmen, “also a small country should be great in those deeds in which it can be great,” occur to me now that it has fallen to the share of a Dutch architect to be so greatly honoured as to be chosen from among his colleagues all over the world to receive the Royal Medal.

Nor is this the first time that our country has been distinguished in this way; in 1897 Dr. Cuypers, our compatriot, received this Medal, too.

You all know, I suppose, that in the Netherlands, too, there is much difference of opinion concerning modern architecture, but I can safely declare that we all agree that Berlage must be regarded as the great founder of our present-day architecture. Both the Dutch architects who show the most advanced tendencies in their works and those whose views are more conservative are unanimous in feeling the highest esteem for Berlage’s work.

The day is still fresh in my memory when we celebrated the twenty-fifth anniversary of the inauguration of the Exchange in Amsterdam. It was on the 26th of May in 1928 that we commemorated this event in the large hall of the Chamber of Commerce of the Exchange. We then had an opportunity to show our Nestor what we thought of him and his work. Professor Roland Holst, who was the orator of the day, in his speech drew attention to the international importance of Berlage, to which many foreign colleagues also testified in their contributions to the special edition of the paper of our Association which appeared on that occasion.

To-day, again, gentlemen colleagues, we have received the most convincing proofs of this importance, and it is of particular significance that this appreciation has come from England.

I consider myself highly privileged to be able, as the representative of the Dutch architects, to assist at the solemn presentation of the Medal.

The unfavourable conditions of these times are the cause that only a few of my countrymen have been able to come to London. I can assure you, however, that we are all very proud to see the work of our Berlage so highly valued by you.

Those who were prevented from coming, regret not being able to see and admire your wonderful country and your beautiful town of London again, and the extremely remarkable work achieved by you.

However, I hope that this nomination will strengthen the collegial ties between the English and the Dutch architects; I think it is a happy fact that attention is drawn once more to the important architectural work of to-day, done in both countries.

In the name of the Dutch architects I bring you their very hearty greetings.



THE CHRISTIAN SCIENCE CHURCH, AMSTERDAM

Sir HERBERT BAKER, R.A. [*F.*]: Mr. President, ladies and gentlemen,—May I say just a few words of welcome and congratulation to Dr. Berlage, and also congratulate this Institute on its excellent choice, speaking as a representative of architecture in another Hemisphere, South Africa? South African architects and architecture owe allegiance to two spiritual motherlands, England and Holland. The early South African settlers, the Dutch, with the help of the French Huguenot refugees, established an architecture there out of the simple material at hand, which was eminently suited to the con-

ditions of the country. This architecture was preserved and made known by two persons: the Dutch lady Madame Koopmans de Wet, who showed the greatest enthusiasm for the preservation of the old houses, and it was given the active support as well as the admiration of Cecil Rhodes, with the result that it is becoming the basis of a new national South African architecture. So South Africans look with the greatest reverence to the architecture of Holland, and are intensely concerned with its welfare and preservation, and they hope that all modern architecture in the old towns may be in harmony

and sympathy with it, as far as may be possible under modern conditions.

Holland has a unique medium for preserving scale between the big new and smaller old buildings in her small bricks; *Klomjies* we call them in South Africa. And it is to the credit of Dr. Berlage that he has made the best use of this fine small brickwork. The buildings of his which I have seen have been distinguished for that quality. There are some modern buildings in Amsterdam, the city we look upon as the chief parent of the old South African houses, which are beautiful and in harmony, owing to the use of this small-scale material. But there are also some with bases of immense and massive concrete, on a scale inspired perhaps by the War, from which we expect to see machine guns pointing out at us. That is rather a shock amongst these old gabled houses which are of the quintessence of elegance and grace.

In addition to the use of this small brickwork, which I admired so much in Amsterdam, the Hague and other towns, I have been much struck by what the President alluded to, the beauty and the almost English appearance of the houses in some of the new "town planned" suburbs.

There is one point I would mention to both Dr. Berlage and the President of the Architectural Association of the Netherlands, that in one respect the houses in South Africa are richer than those in Holland, at least in Amsterdam. The old houses in Cape-town are most distinguished for their carved open fanlights, designed in beautiful shapes. I have hunted all through the streets, canals or *grachten* of Amsterdam and have never been able to find any of those fanlights. But I found some preserved in other towns in Holland, notably in the *Frans Hals House* in Haarlem. I am certain, judging by the respect which is being

shown to old houses everywhere in Holland, that the old features and the gabled houses of Amsterdam will now be preserved.

Sir REGINALD BLOMFIELD, R.A. [F.]: As I dare say you know, your President has a very subtle sense of humour. He invited me to come—and I was delighted—and do honour to our distinguished guest, but he said nothing about my being expected to make a few remarks. He knows that I take a diametrically opposite view to our distinguished visitor to-night, but in spite of that I have the greatest possible respect for Dr. Berlage, because he is a man who is perfectly sincere in his opinions, and he acts upon them, and that is the first element in a decent and reasonable existence. You may be right or you may be wrong; it is only a matter of opinion, which we are told nowadays is worth nothing at all. But, also, it takes all sorts to make a world. Our President has said to-night, and very rightly, that we English are a funny people in that we are capable of genuinely liking contradictions. I had the honour in this room recently of paying a tribute to a very old friend of mine, a very distinguished man whom I had liked all my life and yet had differed profoundly from his views. It is possible for us to differ and yet retain each other's respect

and admiration, and I feel that Dr. Berlage, from his modernist point of view, is doing all he can to advance architecture, just as we are from ours, old-fashioned traditionalist or stick-in-the-muds, as some may think us. Out of those efforts in different lines I am certain there will be a genuine advance in architecture. I sat next to Dr. Berlage at dinner, and I found that we are of about the same age, and I hope he will reach his four score years and still be leading an active life. I congratulate Dr. Berlage and wish to say how pleased we all are to-day to do him honour.



THE BOURSE, AMSTERDAM



FRANCESCO BORROMINI

AND SOME OF HIS MORE IMPORTANT WORKS*

BY GERALD WELLESLEY, F.R.I.B.A.

INTRODUCTION

A REVIVAL of interest in the latter phases of Italian Art is upon us. The mine of the fifteenth and sixteenth centuries has been almost worked out, and there is little left to discover and circulate. The digger must pack up his tools and move on to the vast and almost untouched field of the Italian Baroque.

Nearly all educated Englishmen between the years 1860 and 1910 considered that, with the death of Michelangelo at Rome in 1564, and of Tintoretto at Venice in 1594, the fire of Italian Art was extinguished. Some, perhaps, would have admitted that it flickered again temporarily at Venice in the eighteenth century. But in the later years of Queen Victoria there were practically no art lovers who could look at a Guido Reni or a Domenichino without disgust. In fact, the late Mr. Ruskin laid it down with all the weight of his authority, that everything that Domenichino painted was wholly bad, and his reader was adjured solemnly not even to look at the works of so corrupt an artist. He was not to be allowed the privilege of confirming by personal observation the opinion of the Master.

*Abridged from a paper read to the Liverpool Society of Architects on 9 December 1931.

During the last fifty years of the nineteenth century, the architectural periods which might be admired coincided roughly—in Italy at any rate—with those of the other plastic arts. But the great Roman architects of the seventeenth century have fared even worse than their painter contemporaries, for while the strait-laced classicists of the latter half of the eighteenth century still worshipped the baroque painters, they drew the line at the baroque architects. But their disapproval was too tepid and too elegant for the critics of the nineteenth century. Milizia regrets Borromini's originalities; his successors execrate them.

Borromini, the greatest, the most representative and the most influential of baroque architects, has naturally been the target of the bitterest abuse. The late Mr. Anderson, in his *Architecture of the Renaissance in Italy*, talks of Borromini as "this man who, of all the bad architects which the times produced, was the most illogical, contemptuous of tradition and impudent."

But the abuse of Borromini proceeds from something deeper than a mere dislike of his artistic aim. It is strongly tinged, in the nineteenth century, both with *odium theologicum* and with the moral disapproval felt for the turgid magnificence in which the Grand Century de-

lighted. A rich man in the seventeenth century built himself a house, which looked larger than it was, and was certainly not less sumptuous than the occasion demanded. His modern equivalent, if he has artistic leanings, finds some poor decrepit relic of a mediæval or Elizabethan yeoman's cottage. He quadruples it in size, his additions being only distinguishable from the old by their more antique appearance. He fills it with expensive bathrooms, he installs electric light and central heating, and he calls the large, rambling, badly planned and inconvenient result his "cottage." He probably does not realise that, if Jean Jacques Rousseau had never lived, he would not have had to stoop when he goes through the doors of his country home.

Misplaced humility is quite as ludicrous as misplaced magnificence, and the absurdity of admiring what is humble chiefly because it is humble is tending to become more apparent. When the absurdity is fully recognised, Roman art of the seventeenth century will come into its own. It will be realised that at no period in the history of modern art did talent find more opportunity of expression, and at no epoch was the creative artist less hampered by restrictions, technical, financial or political. And the dominating figure in the architecture of the time is Francesco Borromini.

BORROMINI'S BIRTH AND EARLY LIFE

Francesco Castello, or Castelli, to become celebrated later as Borromini, was born at Bissone, a village on Lake Lugano, on 25 September 1599. His father, Giovanni Domenico Castello, was an architect in the service of the family of Visconti, feudal lords of Bissone. Carlo Maderna, the designer of the façade of St. Peter's, was also a native of Bissone, and was distantly related to the Borromini family. Of Francesco's childhood nothing is recorded by his biographers. As a boy—according to Passeri at the age of fifteen, and to Baldinucci at nine years old—he was sent to Milan to learn the trade of stone carver. At sixteen, in company with some other youths of the same age, he left Milan for Rome without warning his parents of his intention. As far as we know, he passed the remainder of his life in or near the Papal capital.

The city of Rome, which has produced so few indigenous artists, has always been a magnet for those of other parts of Italy, and indeed of Europe. At no period of its history was this power of attraction stronger than in the first half of the seventeenth century. The Church was beginning to breathe more freely after the anxieties of the Reformation and the counter-Reformation. Since the days of Sixtus V (reigned 1585–1590), the reconstruction of the city had been in progress. A fever of building seized the Papal Court, and the artists and architects of all Catholic Europe came to Rome to gather fortune and glory. In 1615, when the young Castello reached Rome, Paul V occupied the Papal throne. The Pope and the Cardinal nephew, Scipione Borghese, were busy with enterprises as vast as they were numerous. A Flemish archi-

tect, Jan van Santen, was building the Pincian Villa—now the Borghese Gallery—for the nephew, and Carlo Maderna was prolonging the nave of St. Peter's for the uncle. The momentous decision to depart from the plan of Michelangelo and to turn the original Greek Cross into a Latin Cross had been taken in 1606. This change, which has since provoked so much criticism and discussion, was probably chiefly due to a desire to preserve within the new Church all the hallowed ground covered by the old basilica of Constantine. The three bays of the new nave, amounting roughly to one-third of the total area of the Church, were finished, externally at least, in some twelve years, while the dome and transepts had been more than one hundred and fifty in building. Needless to say, an army of workmen was employed, and in this army the young Francesco was enrolled.

On his arrival in Rome Borromini went to the house of a fellow-townsmen and relation, Lione Garogo, or Garogo, foreman of the marble masons employed in the work at St. Peter's, and naturally he joined the band working under his master and host. One likes to think that Borromini's first few weeks in Rome were spent in seeing the wonders, which he had left home and country, and had made a long and adventurous journey, to behold, but we have no direct evidence of his doings after his arrival in Rome, and the recorded incidents of his life during the next nine years are few in number.

Professor Muñoz's researches in the archives of St. Peter's have revealed constant mentions of Lione Garogo and his companions, but it would be tedious to quote every occasion on which their names are to be found. The humble stonecutter appears for the last time in August 1620. Between 1620 and 1624 there are neither recorded facts nor inferences on which to base any account of Borromini's doings. But in 1626 he made the base for Michelangelo's "Pietà." The base is so characterless, that, in the absence of documentary proof, it would have been an impossibility as well as a waste of time to have attempted to have discovered its authorship.

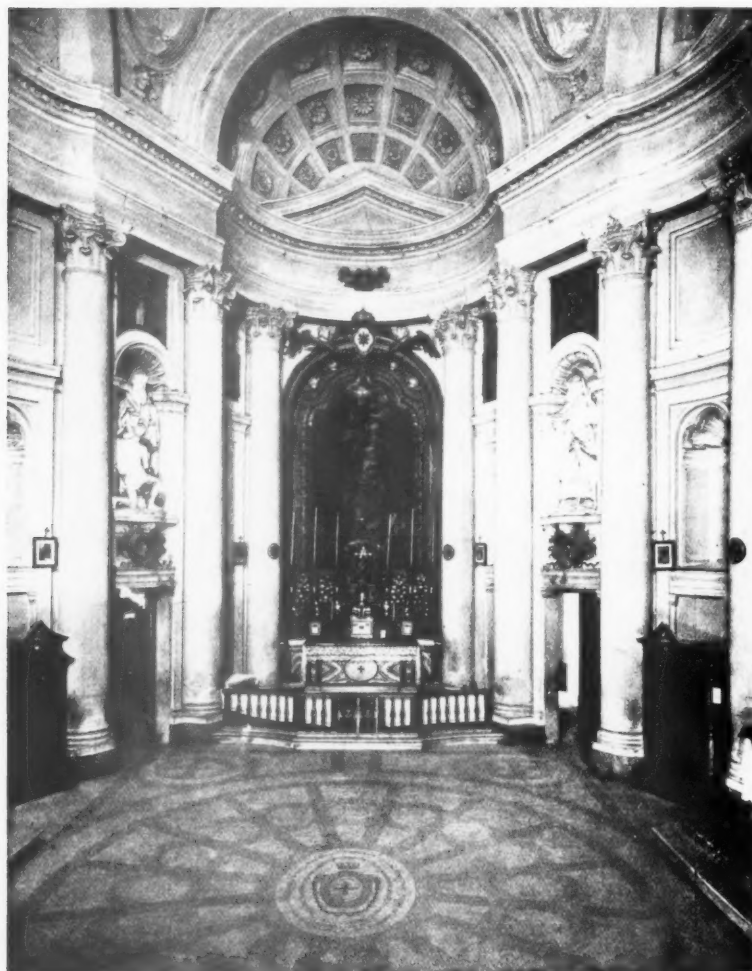
In 1629 Bernini succeeded Maderna as architect of St. Peter's, and in April 1631 Borromini became his chief assistant in the completion of the great Baldacchino. On his election to the Throne of St. Peter in 1624 Urban VIII decided to erect a tabernacle over the tomb of his predecessor. His Holiness was probably actuated by various motives in coming to this pious decision. Besides his desire to show his veneration for the Prince of the Apostles, he, in common with other people at this epoch, must have felt that the vast Church, now taking final shape, was lacking in a focal point. St. Peter's, unlike other cathedrals, does not draw the interest of the beholder to an altar situated at the East end, such an altar being made to dominate in spite of its necessarily small site by reason of the architectural treatment of its surroundings. St. Peter's is entered from the East, and the building is rounded off with an apse at the West end. The altar, as in the early Christian basilicas, is placed in an



SAN CARLO ALLE QUATTRO FONTANE

isolated position near the centre, with its back to the entrance, and its front to the apse. The proportions of an altar are obviously controlled by the size of the human figure. Bernini was therefore set the difficult task of making a relatively small block of stone dominate a vast empty space some 200 feet across and 350 feet high. Faced with this problem, one of his predecessors would have reared a ciborium, a sort of temple within a temple. But this was not Bernini's solution. His Baldacchino is

emphatically not a building. Let us face the fact boldly, that it partakes more of the character of upholstery than architecture. Four gigantic spiral columns, with complete entablatures, support a composition made up of sculptured angels and cherubs, volutes, palm branches, valances, tassels, tiaras, keys and coats of arms—in short, all the stock-in-trade of the papal upholsterer of the epoch. This conglomeration is made entirely of bronze, and is over 100 feet high. It could not, in fact, stand upright in

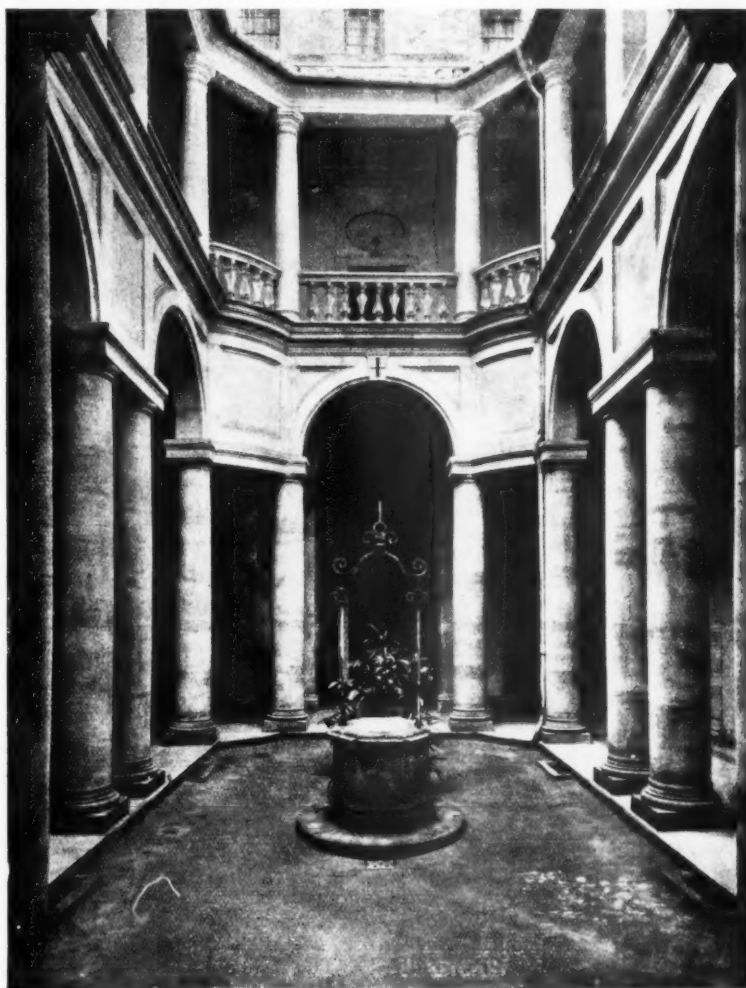


SAN CARLO ALLE QUATTRO FONTANE

the nave of any ancient English cathedral. Yet the impression it conveys is one of lightness—almost of a temporary catafalque of the richest material set up for some princely obsequies. The whole thing is a triumphant success. Every difficulty has been overcome, and the Baldacchino dominates St. Peter's, and may be almost said to dominate the whole Catholic world.

The conception of the Baldacchino is due to the feverish genius of Bernini, but its execution owes much to Borromini. The four great columns had been raised in 1626. In 1631 and 1632 Borromini appears, from the accounts, to have been exclusively employed in making the full-

size drawings and models for the various parts of the crowning feature. It is perfectly clear from the accounts that Borromini was working from small sketches by Bernini, but we may well suppose that the former put much of his own personality into his task. There is a drawing in the Albertina, at Vienna, which Professor Muñoz is inclined to attribute to Borromini. This drawing shows various ideas for the upper part of the Baldacchino, and if the attribution is correct, it indicates that Borromini was concerned with something more than the mere execution, and that he made suggestions on questions of design.



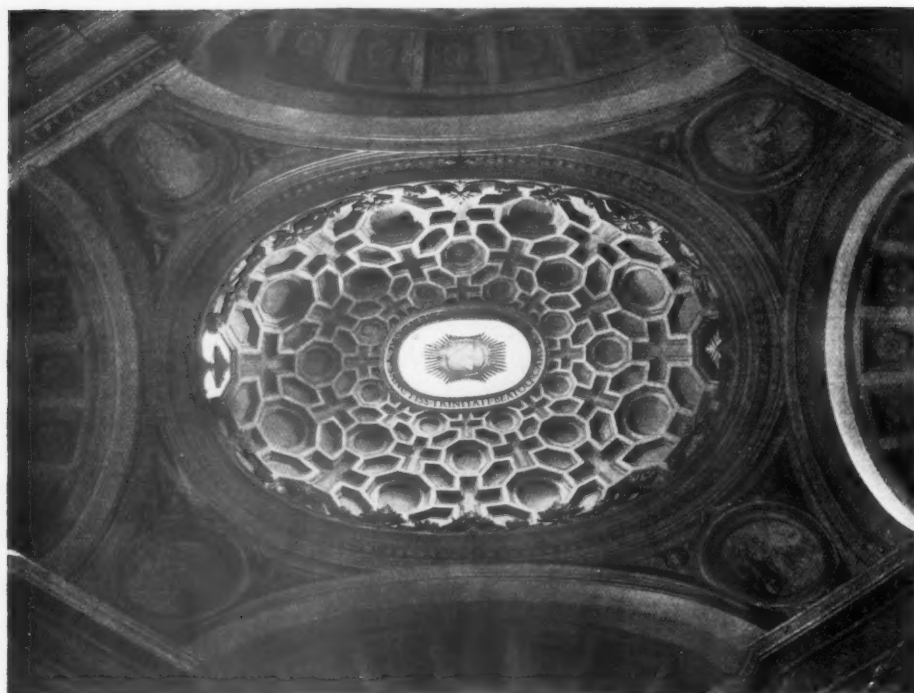
SAN CARLO ALLE QUATTRO FONTANE

Borromini appears for the last time in the accounts in January 1633. The wording of the entry is as follows:—

“To Francesco Castelli 25 scudi for the present month of January for drawing in full size all the flowers, cornices, foliage, and other carvings, which go between the ribs and volutes, and moreover he shall be obliged to draw them out on the copper and show them in such a way that the carpenters and copper-smiths cannot make a mistake.”

This entry is much longer and more detailed than is usual, and the precision of its wording seems to indicate

that Bernini wished to define accurately the position of his assistant. May it not be inferred that disagreements had arisen between the two men? Passeri gives the following account of the rupture: Bernini, while endeavouring to attach Borromini to himself by generous promises, confided the highest paid jobs to the latter's brother-in-law, Agostino Radi, who then returned to Bernini a proportion of his gains. Borromini discovered this arrangement, and immediately severed his connection with Bernini. It will probably never be possible to prove or deny absolutely the truth of this story, but there were other reasons



DOME OF SAN CARLO ALLE QUATTRO FONTANE

to account for the severance of the association, which cannot but have been galling to Borromini. Bernini's passionate and jealous temperament, was not likely to accept with tact and generosity the suggestions of a coeval and a subordinate, while Borromini, conscious of his immense creative power, must have chafed at the humiliating dependence in which he found himself. The enormous difference in the material rewards received by the two men did not ease the position. During the period in which they were both working at the Baldacchino, Borromini received 25 scudi a month, and Bernini ten times as much; while, on the termination of his labours, the latter received in addition from the Pope a present of 10,000 scudi.

The Baldacchino was unveiled in June 1633, six months after Borromini had severed his connection with the works at St. Peter's, where he had laboured for eighteen years. Measured in the terms of work of original design, the output of the work of these eighteen years is almost negligible. But as a period of apprenticeship, it was of inestimable value. There is no training for a young architect comparable to work on buildings actually in course of construction. In the best of schools Borromini assimilated not only all that could be learnt about his own trade of stonemason, but he must have seen the carpenters and joiners, the plumbers and plasterers, at their respective

tasks, and every day he must have gleaned some new fact about the art of building. But his training was not merely technical. He had ample opportunity of studying the architectural methods of his great contemporaries. He was also spending his days under the very stones raised by Michelangelo. Passeri states that during the hours of breakfast and dinner he would go off alone and draw various parts of the building, making a particular study of the architecture of Michelangelo.

The results of this training are always visible in Borromini's work. Unlike Bernini, who was primarily a sculptor, he was a consummate technician in the art of building. He loved stone, and understood the capabilities of his material thoroughly. Never perhaps has any architect of genius gone through so long a period of probation. But, regarding his life as a whole, who shall say that his probation was a waste of time?

SAN CARLO ALLE QUATTRO FONTANE

In the year 1638, at the age of 39, Borromini was commissioned to design a church and convent in honour of St. Charles Borromeo, for the Order of the Trinitarians. The choice of a Lombard architect for a church dedicated to a Lombard saint is probably more than a coincidence. The entire church, with its adjacent cloisters, covers

about the same area as one of the four great piers which support the dome of St. Peter's. The frequently-repeated statement that the church and the whole convent cover an area equivalent to that of one of the piers I have found to be untrue. Borromini's art in this the first building entirely from his own hand, that has come down to us, is already fully developed. There is no progression in his artistic history. He built nothing of importance until he was already in early middle life, and he seems to have been as certain of his effects as if he had learnt, as most other architects learn, by an experience born of trial and error.

The church is an irregular ellipse, entered on the long axis. The entablature, which runs round the whole interior, has no rectangular break at any point. It is carried on sixteen three-quarter columns, about thirteen diameters high. The capitals are of two designs, arranged in pairs. No photograph can convey the extraordinary sense of space which the architect has succeeded in producing. In spite of the fact that, except for the gilt frames of the altar-piece, the entire church is of unrelieved white plaster—in marked contrast to most of the Roman churches of that epoch—the general impression, which it makes, is one of religious gloom. The only light which enters is from the lantern over the dome, and two small windows high up. The common accusation that baroque churches are light and gaudy cannot be brought here. As the eye wanders round the church, a mysterious sense of movement is felt. It is as though the walls of a marble cavern had been pushed hither and thither by some incalculable pressure from the outside. The perpetual undulation of the walls seems the result of chance rather than of design. The apses with their coffering in feigned perspective, appear deeper than they are in reality—an effect much enhanced by the pediments rising without a break above the entablature, in front of the coffering and cutting it. But on closer examination the impression of waywardness gives way to one of admiration for the infinite delicacy and study shown in the execution. This is no improvisation thrown off in a fever. Bernini might have designed a small church, which would have caused the same reaction at first sight. He would have done so by sheer force of inspiration. But here there is more than inspiration, there is the power to elaborate and to study every curve and every moulding without losing any of the first freshness of a sketch. The dome is covered with an ingenious pattern of octagons, Greek crosses (the badge of the Trinitarians), and other geometrical figures. Such a pattern might have been evolved by Bernini, or some other baroque architect, but none but Borromini would have felt the importance of making the coffers abnor-



PLASTERWORK IN THE NAVE OF THE LATERAN BASILICA

mally deep. Again, round the springing of the dome the architect has placed a sort of plaster crown. Both of these details increase the apparent height of the dome. The eye loses itself in the depths of the coffering, and, unable to see the actual point of springing of the dome, believes it larger than it is.

Adjoining the church is the sacristy, a small room of infinite grace and charm. The plaster decoration might easily date from the first half of the eighteenth century.

The cloisters show Borromini's power of producing a great effect with small means. The abaci of the Doric capitals are coupled across the intercolumniation, and thus form a sort of architrave. The balustrade of the first storey contains a motif often used by Borromini. The bulge of the baluster comes high or low alternately. This simple device adds life and interest to the silhouette of the balustrade, and the architect was later to introduce a further elaboration of it at the Lateran. The church and convent were finished in 1641, except for the façade of the former. This was added, as his last work, by Borromini in 1667, and was not completed at his death, but for



NAVE OF THE LATERAN BASILICA

the sake of convenience it will be discussed now. No work of the architect has provoked more criticism. Even some of his admirers consider it overloaded. As Professor Muñoz observes, it will be seen that the tired and ageing man, feeling that he had not long to live, wished to scatter lavishly all the treasures still lying in his brain. If the design has faults, they are not those to be expected of a hypochondriac of sixty-eight.

The façade is in two storeys. It follows a curve, concave at the sides and convex in the centre of the lower storey, while above, four three-quarter columns divide it into three concave curves, the space over the convex curve of the lower storey being covered by a domed window. Over the door stands the statue of St. Charles. On each side of his niche are angels' heads with large wings. Both heads look in the same direction. The execution of these heads and wings is exceedingly fine, as is all the carving of the ornament. The four remaining niches on the façade, of which only the two lower ones are filled, have flat soffits. The ornament round the oval windows on each side of

the door is redolent of Borromini's personality. The long palm branches, which curve round the oval are united above the window by an "oriental" crown. This spiked crown is used by him at Sant' Andrea delle Fratte, at the Sapienza, and elsewhere. In my opinion the only fault in the façade is the large oval picture in a stone frame, supported by two angels in flight, which crowns the entire composition. Nowhere else does Borromini have recourse to an effect so theatrical and so unarchitectural. The picture and its supporters are no integral part of the design. It is as though two heavenly messengers on their way to cheer the deathbed of some saint with a holy picture, had temporarily fluttered up against the façade of a church. Such an effect was frequently aimed at by Borromini's contemporaries, but never elsewhere by himself. I do not contend that the attempt was in any way unjustifiable. Whether it has succeeded or not in this case is a matter of taste, but in my opinion the picture is too large for the rest of the façade. There is, moreover, the strong practical objection that the life of an unprotected paint-

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THE ORATORIAN CONVENT

ing exposed to the weather is necessarily short. The picture has therefore to be periodically renewed, with the inevitable distressing results. But even if this objection did not exist, and if the angels were carrying a stone relief, the façade might have been more harmoniously finished.

At the same time, San Carlo, both inside and out, has as much claim as any building to be called a masterpiece. The first impression it made was one of astonishment, but when opinions had once become adjusted, it excited an admiration and exerted an influence such as few buildings of its size—among these few is the Pazzi chapel at Florence—have ever done before or since.

The architectural ideas, which it embodied, spread all

over Italy, and were carried across the Alps in the eighteenth century by the Jesuit Padre Pozzo. Borromini thus becomes the architectural ancestor of Hildebrandt, Fischer von Erlach, Dientzenhofer, Neumann and the brothers Asam.

THE ORATORIAN CONVENT

Contemporary with his work at San Carlo is Borromini's construction of the large Convent of the Fathers of the Congregation of the Oratory of St. Philip Neri. The Oratory is of peculiar importance in the history of Borromini's art, as he has left a description of the building from his own hand. This description was published in

Rome in 1725, but few copies appear to have been printed, and the book is rare. Borromini's description is dated Rome, 10 May 1656. He states in the dedication that he is more accustomed to use his pen for drawing than for writing. The dedication to the Marchese di Castel Rodriguez is followed by an address to his readers. In this he bids them remember that at the Oratory he was serving a body of men who were always hindering him, and that in many things he had to obey their wishes rather than the dictates of art. He continues: "I would beg to recall to them (his readers) when I appear to diverge from common rules, the saying of Michelangelo, the Prince of Architects, that he who follows others does not himself advance, and I should never have entered this profession with the sole aim of becoming a copyist. Nevertheless I know that the inventor of new things does not receive the fruit of his toil till late, as did Michelangelo himself, who, when he was reforming the design of the great Basilica of St. Peter's, was attacked for the novelty of his forms and ornament, which were censured by his rivals. These latter tried several times to deprive him of his post of Architect of St. Peter's, but in vain. Time has shown that all his work is worthy of admiration." These words are Borromini's *apologia*.

The first three chapters of the Description are concerned with the Church and Sacristy already standing on the site and the squalid and inconvenient buildings occupied by the Fathers. The difficulty of obtaining a rectangular island site is described. The fourth chapter explains Borromini's ideas about the disposition of the Convent, which was to contain three courts, the first accessible to strangers, a great court surrounded by cloisters strictly "enclosed," and the third a service court.

In the fifth chapter Borromini again reverts to his difficulties with the Fathers, who, like many others since, rated the practical higher than the æsthetic. They insisted on a façade of brick to their Convent, with sparing use of stone, and they would not even allow stone architraves or mantelpieces in their cells. The Oratory does not appear to us now unduly mean considering its purpose, but it is certainly far less sumptuous than the other larger seventeenth-century religious establishments in Rome.

Chapters VI and VII are concerned with the Oratory proper, or hall, for the performance of the sacred concerts, which had played so great a part in St. Philip's evangelistic methods. The place has given its name to a form of musical composition, which is peculiarly associated with this country. The Oratory was the first part of the new Convent to be built. Borromini describes the difficulties of a technical nature, which arose in joining the new Oratory satisfactorily on to the existing Sacristy, and the non-success of the architect of the Congregation in his proposals to overcome them. At this juncture he was himself called in, and he elaborates in great detail his solution of the problem. Much of his

description would be incomprehensible without elaborate diagrams, which are outside the range of this article. But the numerous proofs that he gives of his attention to practical details, such as access for the musicians and for distinguished persons coming to the concerts, are interesting. One of his ideas is, I believe, unique. He provided under the Oratory a crypt of similar size, and in the floor of the upper hall he inserted large iron gratings, so that when the Oratory was full, those who were crowded out could hear the music from below. As the hall has not been used for its original purpose for many years, I cannot say how far this ingenious innovation was successful, but it would seem to have certain obvious disadvantages.

In front of the Cardinals' box Borromini uses his usual alternating balustrade, and he tells us that in this instance his object was to give a better view of the room below.

In talking of the vault, Borromini observes that though it had now been standing eight years, it showed no signs of crack or settlement. As the description is dated 1656, this would give 1648 as the year in which this part of the Convent was completed.

As regards the façade, he states his reasons for the lack of correspondence between the exterior and the interior, and, as one would expect, his reasons are purely æsthetic. He tells us that he gave the façade its concave curve to suggest arms stretched out to welcome and embrace. The same idea was in Bernini's mind when he designed the colonnades of St. Peter's.

Borromini was particularly proud of his great cloister, with its one tall order of pilasters embracing an upper and a lower cloister—a motif inspired by Michelangelo's work at the Capitol, where, however, there is an open loggia on the ground floor only. He mentions that the cloister was not complete at the time he wrote in 1656.

He was also pleased with his oval refectory, and the arrangements made for storing clean and dirty napkins, for washing up, and for bringing the food easily from the kitchen, while avoiding all cooking smells. For the Fathers' recreation room he designed the huge marble fireplace, with its curious tentlike hood, which is one of the most interesting and delightful details in the whole building.

The last chapter, No. XXVIII, is devoted entirely to the Library, which, with the exception of the Oratory, the great cloister, and the fireplace in the recreation room, is the only part of the building which is not rigidly simple and utilitarian. Borromini gives his reasons for covering the Library with a wooden ceiling, in spite of the risk of fire, rather than with a stone vault, the outer thrust of which would have caused insuperable difficulties at the top of a high building. He seems to have used some of the bookcases from the old Library. He describes the small rooms that he provided for private study, and the fireproof room for the archives and manu-

scripts. He found that he could not use ordinary wooden columns to support his gallery, as they would have involved an unnecessarily large amount of wood, and would, moreover, have blocked the view of the books. The gallery is, therefore, carried on a curious type of immensely elongated baluster.

Large old libraries are always delightful rooms. There are few surfaces more beautiful than the backs of old books bound in leather and vellum. This charm, which is sentimental rather than æsthetic, the Library of the Oratory possesses in a high degree, but, regarded as pure architecture, the Biblioteca Vallicelliana (to give it its official name) is not one of Borromini's successes. The Library runs the whole length of the façade of the Convent on to the street. The arbitrary division of this façade caused the architect endless trouble in a long room, where he could not conceal the irregularity of the fenestration by internal divisions. The irregular bays into which the walling is spaced become even more irregular in the immensely heavy ceiling. Borromini must, of course, have felt these blemishes acutely, and he shamelessly "cooks" them in the engravings in his book. The elongated balustrades are quite curiously ugly, and recall the worst excesses of the Germans and Flemings who worked in England in the times of Elizabeth and James I.

As far as mere size is concerned, the Oratory is the largest of Borromini's works, and, in spite of the plain and utilitarian character of the greater part of the building, it contains details of great beauty.

The main façade is most skilfully contrasted with that of the church, the former crisp, nervous and energetic, and the latter a morose, austere and dignified product of the counter-Reformation. The beautiful ironwork on the façade should be noticed. The other external feature, which is not purely utilitarian in character, is the little Belfry with the ironwork finial much used by Borromini.

Some romantic and sentimental people like the melancholy caused by fine architecture in ruins, but the sadness of a great building standing lifeless and useless, though not yet ruinous, must be felt by everyone. Such a sadness pervades the Oratory like a blight.

THE NAVE OF THE LATERAN

On the death of Urban VIII, in 1644, Giambattista Pamphili ascended the papal throne as Innocent X. The Barberinis left Rome, and the creatures and favourites of the late Pope left the Court. Bernini, who had enjoyed the particular protection of Urban VIII, would probably for this reason alone have been neglected by his successor. But he had more serious grounds for alarm. Since 1641 cracks had appeared in the south end of the façade of St. Peter's, under the campanile begun by him in 1638. The demolition of the third storey of the tower was immediately decided on. On the election of



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Innocent X, Bernini's enemies were not idle, and on 8 June 1645 four leading architects, including Borromini, were summoned to the Quirinal to give their opinion on the state of St. Peter's before the Pope and the Congregation. Baldinucci tells us that on this occasion Borromini was most severe. There is nothing improbable in this, as anything in the shape of technical incompetence would naturally have excited his bitterest contempt. But there is no evidence that he played any part in the intrigues which led to the Commission. After some discussion, it

was decided at the beginning of 1646 to demolish the campanile, and Bernini was threatened with having to pay the 10,000 scudi which the demolition was estimated

the gift of a diamond ring, received in happier times from King Charles I. Bernini fell into complete disgrace, and consoled himself in his retirement by carving an



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to cost, together with the 150,000 scudi already expended. Bernini had in vain tried to placate Donna Olimpia, the all-powerful sister-in-law of the Pope, with a present of 1,000 doubloons, and her son, the Cardinal nephew, with

allegorical group, "Truth discovered by Time." He did not, however, complete the group. The figure of Time, like the campanile of St. Peter's, had not been provided with sufficient support.

Borromini was now without a rival, and when it was decided to reconstruct the nave of the Lateran for the Jubilee of 1650, the choice naturally fell on him to direct the work. Virgilio Spada, an Oratorian Father and private chaplain to His Holiness, was attached to him in the capacity of moderator and umpire. This association probably caused Borromini some additional trouble, but Rasponi does not talk of any friction, and tells us that Spada was a man of consummate judgment.

The nave of the Lateran Basilica had been ravaged by fire in 1308. Of the 30 marble monoliths which had formerly existed only seven remained intact in 1647. The other pillars were of brick. On the walls above the main arcade were frescoes by Gentile da Fabriano and Pietro Pisanello. There were two marble ambones in the nave, which was flanked by two aisles on either side. Originally the aisles were divided by 21 columns of *verde antico*. Of these 42 columns, 36 remained in 1647, many in a damaged condition. The frescoes, which decorated the aisles, were almost obliterated.

By the first half of the seventeenth century some of the walls were out of the perpendicular, and the nave was in a serious state of disrepair. It was felt that something should be done to put the "Mother and Chief of all the Churches of Rome and the World" into a fit state of repair before the Jubilee year, 1650. Considerable difference of opinion naturally arose to how far this repair should go, and the matter was finally referred to the Pope. Innocent, who in common with his contemporaries, believed that the walls were actually those consecrated by St. Sylvester, though as a matter of fact the Constantinian church was destroyed by an earthquake in the ninth century, decided that the Church was a true relic, and that a complete rebuilding, which would involve re-consecration, would damage the prestige of the edifice. He therefore decreed that the walls must be preserved. Work then began. Borromini divided the nave into five bays, and having constructed twelve piers, six on each side, he turned his arches and then removed the old columns. Twelve of the columns of the aisles were given to Cardinal Camillo Pamphili for the Church of St. Agnes in Piazza Navona. The 24 columns of the existing niches, containing statues of the Apostles, were also cut from the columns of the aisles. Of the frescoes nothing remains.

Much has been written and many figurative tears have been shed over the destruction of the old nave of the Lateran. The loss to the artistic heritage of the world was certainly a serious one, but probably even if a less ambitious scheme had been chosen, the destruction of old work would have been extensive. Archaeological and conservative restorations are comparatively new inventions, and in the seventeenth century when a building became seriously dilapidated it was doomed. There is at least this defence to be made for Borromini and his colleagues, that they reconstructed the nave from practi-

cal necessity, and not from any mere desire to embellish. Not that they did not think that they had immensely improved the appearance of the Church. The religious spirit of the seventeenth century was totally alien to that of the fourth or the fourteenth, and the Barberinis and Pamphilis felt their religious fervour about as much stirred by the old Lateran nave as ours would be by the room of the cuneiform inscriptions at the British Museum. To blame Borromini for the fashion of his age is unjust. As a matter of fact, he preserved various fragments and tombs from the old Church, and built them into the new aisles in fanciful architectural framings of his own designing.

In spite of these radical changes, the nave is far from being what Borromini would have designed on a virgin site. He was tied to a flat ceiling, which is a feature totally foreign to his manner, and all the dimensions of his space are given him. In any judgment of the result these facts must be borne in mind. It is in reality only the ornamental detail for which Borromini must be held wholly responsible, and it is in detail rather than in mass that the nave is successful.

Except for the twelve vast niches, the only material used is white plaster. The niches are of gray marble (*bardeglio*) and *verde antico*. Their design in most typical of Borromini in the complication of its curves. The great pilasters are eleven and a half diameters high. They are coupled by architrave and frieze. The old edging of the ceiling forms the cornice. The arches occur between each couple of pilasters, and the architrave and frieze is omitted over them. The result of this omission is that the piers seem much narrower, and the openings wider than they are in reality. In fact, the piers and niches are more than a third as wide again as the arches. The modelling of the plaster is everywhere of the finest quality. The archivolt and the panels below them are decorated with laurel leaves modelled with the greatest freedom and grace. In the case of the central arch of each side, palm branches are substituted for the laurels. Over the doors at the West end the flowers and foliage are modelled with a freedom which recalls the finest work of the eighteenth-century plasterers more than the heavy forms of Borromini's age. The ceilings of the aisles are flat, and almost the only decoration is formed by cherub heads used as corbels.

It is a misfortune that Borromini's largest effort in church architecture (the nave is 273 feet long and 73 wide) should have been a reconstruction which hampered him in every direction. A long nave with recurring piers and openings of similar design is completely foreign to his genius. The gorgeously painted and gilt ceiling, designed about a hundred years before by Giacomo della Porta, seems heavy and clumsy over Borromini's white plaster with its delicate mouldings. At the same time, in spite of the ceiling, the nave produces an impression of repose and distinction. To come into this large empty

space out of the heat of the wide open piazze which surround the church, causes a feeling of refreshment quite different to that evoked by the gold and marbles of St.

cery, which of course carried a certain salary with it. In 1651 he was rewarded, on the completion of the building, with a present of 3,000 scudi and the sword and mantle of



COLLEGE OF THE PROPAGANDA

Peter's. The turbulent vigour of Borromini's form is tempered as usual by the quiet of his colour.

The termination of the nave of the Lateran marks the climax of Borromini's worldly success. At the beginning of the work he had received an office in the Papal Chan-

cery, which of course carried a certain salary with it. In 1651 he was rewarded, on the completion of the building, with a present of 3,000 scudi and the sword and mantle of a knight. On 26 June 1652 the proud and retiring Borromini left for a few hours his drawing-board, his T-square, and his compasses, to be solemnly invested by the Pope with the chain and cross before the whole Papal Court.

THE PROPAGANDA

In 1649, while he was still working at the Lateran nave, Borromini was commanded to prepare designs for a large addition to the College of the "Propaganda Fide." The façade of this building on to the Piazza di Spagna had been erected some thirty years before by Bernini. The main elevation of Borromini's part of the building fronts on to a street so narrow that it is impossible to take a satisfactory photograph of it. The façade is divided into a row of shops on the ground floor, a mezzanine, the *piano nobile* or first floor, and a second floor. The great cornice is placed above the first floor, and is carried on pilasters. The interior contains a simple courtyard with a two-storeyed cloister and a chapel. The greater part of the building is, of course, taken up with the administrative rooms and offices of the college.

Borromini never showed the fertility of his invention to a greater degree than he does in the façade of the Propaganda. How far this originality is successful or pleasing must be a matter for individual taste to determine, but its effect under a strong sun striking it from the side seems to me magnificent. Borromini has expended infinite care on the seven windows of the *piano nobile*. Although the actual window opening is the same size in all cases, there are three different types of architectural treatment. The Order used is a fairly conventional Doric, with which no surprising liberties have been taken. But with this material Borromini contrives to produce an effect of amazing beauty and picturesqueness by an arrangement of curves and breaks both subtle and daring. There is nothing finer in all Borromini's work than the central window of the Propaganda. In fact the whole seventeenth century did not produce a more masterly architectural detail. The slight curves introduced into the façade add great interest when seen in the steep perspective of a narrow street. The merging of the capitals of the pilasters direct into the bed-mould and mutules of the cornice is a detail which succeeds here, but which few, if any other, architects would have dared to use. Borromini does not hesitate to place this extreme abbreviation within a few feet of the full-blown Doric entablature over his windows. The central doorway seems to me hardly up to the rest of the elevation, and the pentagonal pilasters, tapering downwards, look rather weak, and the detached swags over the door rather wiry. But as general mass and proportion the door fills its space well.

The façade of the Propaganda is unique. To those who like it, it must seem one of the most inspired and inspiring pieces of architecture in the world; to others a farrago of absurdities and impertinences.

The small chapel is a simple and charming work resembling the Oratory and the Church of the Madonna dei 7 Dolori. It is an oblong space abnormally high in proportion to its other dimensions. The corners are rounded. The chapel is vaulted most ingeniously. The general effect is simple and stately, and a good instance of Borromini's work in its quieter phases.

Hawksmoor based his design for the north front of St. Mary Woolnoth on the Propaganda.

ST. AGNES IN PIAZZA NAVONA

It is a curious fact that the Church of St. Agnes in Piazza Navona, for which, as will be seen, he is only partially responsible, should have been considered for so long Borromini's most important work and masterpiece.

The church replaced an early Christian structure built over the arches which supported the seats of the ancient Circus Agonalis. Beneath these arches St. Agnes was traditionally exposed to certain indignities. The scene of this incident is still preserved beneath the present church. Pope Innocent X determined to follow the example of his predecessors and construct a vast palace as a residence for the members of his family. The site chosen was in the Piazza Navona, which exactly coincides with the outline of the arena of the Circus Agonalis, and it lay next to the Church of St. Agnes. As might have been expected, His Holiness decided to rebuild the church, and to make it the peculiar sanctuary and mausoleum of the Pamphili family, which it remains to this day.

On 15 August 1652 Girolamo Rainaldi, aided by his son, Carlo Rainaldi, began the building of the new church. Almost exactly one year later the Rainaldis were deprived of the work, and Borromini, the favourite architect of Innocent, was appointed in their place. At this time the walls were already about nine feet high, and the plan of the church was thus fixed. Borromini introduced, however, two important modifications. Externally he gave to the church its present concave curve—a church façade without a curve was an impossibility to him—and inside he introduced the three-quarter columns of *cottanello*, which carry the four arches over the limbs of the Greek cross.

Borromini continued as architect from August 1653 to February 1657, though during this period he was subjected to the restraint of a Commission. In the course of these three and a half years he carried the main façade up to the cornice and the dome up to the lantern. In February 1657 he was replaced by a Commission, under whose direction the lantern and towers were finished, probably from Borromini's designs. The towers particularly are characteristic of his manner, and it seems not impossible that Wren founded his design for the west towers of St. Paul's on them. In the interior of the church he is responsible for the addition of the eight three-quarter columns to Rainaldi's ground plan, and for the tilting of the arches above them, which give so much character to the interior. But the entire decoration of the church was not begun till after he had been deprived of the direction of the works. The two small oval vestibules are due wholly to him, and their plaster ceilings are most typical. It will thus be seen that this magnificent church, perhaps the finest of the whole period in Rome, owes but little to Borromini, whose masterpiece it was long held to be. There is some characteristic detail on the façade, but it is clear that Borromini was not given a free



COLLEGE OF THE PROPAGANDA
The Central Window

hand. It is a beautiful and dignified work, but it does not bear the peculiar stamp of Borromini's fiery genius. Some critics will perhaps like it the better for that, but if Borromini had done nothing else, he would merely have lived as a great Roman architect of the seventeenth century, another Girolamo Rainaldi, or Pietro da Cortona. If he had been always supervised by Commissions, he would not have become the dominating influence in the architecture of the whole continent of Europe for a century.

BORROMINI'S DEATH

We know nothing of the ordinary domestic incidents of Borromini's life, and none of his biographers make any

mention of his health until they describe his last illness. In the summer of 1667, the love of solitude, which had always characterised Borromini, became exaggerated to the verge of insanity. In his loneliness he collected all his drawings in the hope of having them engraved some day, and then, realising that he would never live to see that day, he burnt them all. Some few had already been engraved during his life. In the month of July he was attacked by a fever, which seemed only to increase his restless mental activity. His nephew and his confessor decided never to leave him alone, and deprived him of his drawing instruments and paper. This enforced inaction drove him into a frenzy. At last, on a still and sweltering night in July, unable to sleep or even to rest, Borromini called for his drawing materials and a light. His servant, acting under strict orders, turned a deaf ear to his master's wild entreaties. Suddenly Borromini, in the tumult of his nervous irritation, crying bitterly that life was no longer bearable, leapt from his bed, and seizing his sword, threw himself on its upturned point with such force that his body was pierced from front to back. The terrified servants hurried in and raised him from the floor. He lived long enough to receive absolution for the sin of suicide, and to die in the first days of August reconciled to the Church.

He was buried in the tomb of Carlo Maderna in San Giovanni dei Fiorentini, and there is nothing to mark his grave.

Thus passed one of the most extraordinary apparitions in the history of Art. The creator of works so vital and exuberant was a gloomy mystic, more resembling the men of the thirteenth century than those of the seventeenth. There was but one passion in Borromini's life, and that was his passion for his art. No woman ever soothed that troubled spirit nor friend cheered it. His life passed in one long frenzy of work. He modelled all his ornament himself in clay or wax. He took the duties of his calling, in so far as they were connected with design and supervision, with meticulous conscientiousness, but he was totally unbusinesslike, and left to others the making of contracts and bargains. He despised worldly possessions, and accepted no money for his work except from the Pope, from whom he took what was offered without suggestion or complaint. He would never enter for any competitions nor send his drawings abroad. He refused to submit a design for the Louvre, although invited to do so.

In appearance Borromini was tall and robust, with a dark and handsome countenance. He never varied the style of his dress, which, till the end of his days, followed the sombre fashions which had emanated from Spain in the time of his youth.

It is obvious that such a man must have excited universal respect, though he neither asked for nor received universal affection. But, in the words of Baldinucci, he was a man worthy of all praise, and adorned his profession by his nobility and dignity.

Reviews

PHOTO ELASTICITY*

A REVIEW BY DR. R. E. STRADLING [HON. A.]

This book is difficult to review for architects as it has been written for another and much smaller group of specialists.

Without considerable mathematical ability the book can scarcely be appreciated. It would seem to be intended as a work of reference for the research worker in physics and engineering who is studying elasticity.

The experimental method known under the name of photo-elasticity is very largely, in England at all events, the results of the life work of the two authors of this volume. The principle is fairly easily understood and is based upon the discovery of Brewster, in the early part of the nineteenth century, that when a piece of glass is mechanically strained by loading it shows the phenomenon termed "double refraction."

Many of the readers of this review will have seen the brilliant colour effects produced under suitable conditions in examining certain thin sections of building stones under the microscope. The beam of light before passing through the rock specimen (and thence to the eye of the observer) is "polarised" by passing through a Nicol's prism. A detailed explanation of polarised light cannot be given here but it may perhaps help if we think of light as due to ether vibrations which may be considered as taking place in two directions at right angles. When polarisation takes place the vibrations in one of these directions is stopped altogether in passing through the prism. If now another prism is placed in the path of the light and this one is placed so that it is optically at right angles to the first, it seems clear that the light will now be stopped altogether for vibrations in the other direction will now be cut out. This means that no light will reach the eye of the observer looking down the microscope—or in other words, complete "extinction" occurs.

If now a thin plate of a transparent mineral is interposed between the first and second prism it is found in general that the condition of complete extinction is upset and that coloured light emerges from the second prism. Different minerals give characteristic colour effects so that the various constituents of a rock section can in this way readily be differentiated.

The property of crystalline media to which these effects are due is known as "double refraction," and it was shown by Brewster that, although glass in its normal condition does not behave in this way, it becomes double-refracting when strained. Means have been found of using this principle to obtain a measure of these strains. Thus if the piece of glass inserted between the two prisms is a model,

say, of a beam and loaded as such, it is possible to see the colour distribution caused by the strains in the beam and from these colours and other, mechanical, measurements, the actual stress distribution can be worked out.

The method is long, expensive apparatus is required and is not, of course, worth while for simple cases such as a beam. But many examples of complex stress distribution are given in the book under review which indicate the use to which the method can usefully be put. Most of these cases are those occurring in engineering, but in Chapter 8 a few examples are given of building construction, and before offering remarks on these it may be necessary to emphasise more definitely what has already been stated about this method of analysis.

In present day technique it is more general to use celluloid or xylonite (instead of glass) as the material, from which to make a model of the structure or machine part to be examined, for such substances are, of course, more easily worked than glass. The model, when made, is placed between two "crossed Nicol's prisms" and loaded in the required manner. The strains produced are measured by the optical and mechanical means mentioned, and thus the stress distribution mapped out.

But the strains thus measured are *elastic strains only*, and if either the model or the actual structure is not truly elastic then there is no true relation between the stress as measured and that in the actual structure. Only structures made of truly elastic materials can be analysed in this way.

Thus the reviewer feels rather doubtful of the legitimacy of some of the analyses given in Chapter 8. In this chapter the authors give the analyses of stress distribution in brick walls due to window openings and the like; of stresses in masonry footings and of those in overhanging cornices.

Perhaps in the last case there is some justification if the cornice is a solid block of certain crystalline building stones, but in the other two cases it is very difficult to accept the assumption that brickwork and masonry can be considered elastic. Those handling such forms of construction know only too well that permanent deformation of the nature of creep or plasticity, is the general rule.

Although this slight criticism is offered, the reviewer has a very sincere admiration for the lifework of the authors and for the very fine volume in which they have summarised it. Many problems have been successfully tackled by their method which cannot be analysed reasonably in any other way. The experimental technique is delightful, though not suitable for architects.

The book is admirably produced.

* *A Treatise on Photo-Elasticity*. By E. G. Coker and L. N. G. Filon. Cambridge: Univ. Press. 1931. £2 10s.

CEMENT CONCRETE

SPECIFICATION OF CEMENT CONCRETE. *Report No. 2. Manchester Architects' and Builders' Consultative Board. Pam. Manchester, 1931. 1s.*

Reviewed by ALAN MUNBY [F.]

This fourteen-page pamphlet is issued by the Manchester Architects' and Builders' Consultative Board, a body formed to promote a better understanding on the specification of materials used in building contracts.

After differentiating between reinforced and mass concrete, the characteristics of different kinds of portland cement are alluded to and some simple rough tests for quality suitable for use on the site of works are set out. Aggregates are described, brick aggregate among others being recommended for mass concrete work, and hints are given as to impurities which should be avoided. The proper use of water, a matter often disregarded, is dealt with in a practical manner and a simple test described as a check upon the proper proportion. There are some notes on workmanship and finally a specification suitable for a bill of quantities.

This is no attempt to set up a local specification at variance with the British Standard which is indeed enjoined, it is rather a series of useful practical hints which should be valuable both to the architect and all others concerned with the carrying out of efficient work.

Copies may be obtained from Mr. James Denver, 2 Conyngham Road, Victoria Park, Manchester, price 1s.

DRY ROT

DRY ROT IN BUILDINGS. *Dept. of Scientific and Industrial Research; Forest Products Research. Leaflet No. 6. Lond.: H.M.S.O. 1931.*

Reviewed by ALAN MUNBY [F.]

The Department of Scientific and Industrial Research has, through the Forest Products Research Station, published in Leaflet No. 6 a useful five-page note on dry rot which should prove of service to architects and to property owners generally. In spite of the heavy losses which occur from these fungoid diseases for which our moist, temperate climate is particularly suitable, much ignorance of their nature still exists.

Dealing with recognition, the leaflet draws attention to the distinction between *Merulius lacrymans*, the main enemy, which once established can usually flourish with atmospheric moisture alone, and *Coniophora cerebella*, which is much less formidable and can be killed by ensuring ordinarily dry and well-ventilated conditions, and excellent photographic illustrations of these different growths are shown. A paragraph on prevention is followed by suggestions for cure and in cases where the stain and odour are not objectionable creosote is recommended as cheap and efficient. Other colourless and odourless germicides are also referred to. It will be remembered that a bulletin (No. 1) on this subject has already been issued by the Laboratory giving more detailed information and is obtainable from H.M. Stationery Office, price 1s. 6d., where this leaflet is also issued.

ACCESSIONS TO THE LIBRARY

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INCORPORATING

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(These Notes are published without prejudice to a further and more detailed criticism)

List of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked

Books purchased marked

* Books of which one copy at least is in the Loan Library.

R.
P.

ARCHITECTURE

EARLY WORKS

ARCHITECTURE ET PARTIES QUI EN DÉPENDENT

—, contents title. (No title-page. Architecture: Antiquities, cover title. Engraved plates. 9 chapters, plates numbered separately. Lucotte and Goussier, del. Le Canu and others, sculp. Appendix with separate contents: Antiquit's.)

fo. n.p. [17—]. Presented by Mr. H. A. Legge [A.]

PROFESSIONAL PRACTICE

SPECIFICATION, annual

* —, 34th yearly issue. Fredk. Chatterton, ed.

12 $\frac{3}{4}$ " x 8 $\frac{3}{4}$ ". Lond.: Architectural Press. 1932. 10s. 6d. R. & P.

LAXTON & LOCKWOOD

L—'s & L—'s Builders' price book, 1932.

7" x 4 $\frac{1}{2}$ ". Lond.: Kelly. 1932. 7s. 6d. P.

HISTORY AND BIOGRAPHY

WÖRRINGER (WILHELM)

Griechentum und Gotik: vom Weltreich des hellenismus [universality of Greek art].

10" x 7 $\frac{3}{4}$ ". 112 pp. + pls. Munich: R. Piper & Co. [1928—]. 10s. 6d. P.

WHITTAKER-WILSON (C)

Sir Christopher Wren: his life and times.

8 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ ". xx + 268 pp. + pls. Lond.: Methuen. 1932. 12s. 6d. P.

PALLADIO (ANDREA)

The Architecture of A—P—: in four books . . . [with] notes . . . by Inigo Jones. Revis'd . . . by G. Leoni. Trans. from Italian.

4 vols. in 5 (Bk. 4 in 2 pts.) fo. Lond. 1715—[1720]. Presented by Mr. H. A. Legge [A.]

HOWELLS (J. M.)

Lost examples of colonial architecture. Buildings that have disappeared or been so altered as to be denatured.

13" x 9 $\frac{1}{2}$ ". prelim. + 244 pls. New York: Helburn. 1931. (£5 5s.) P.

BURTON (DECIMUS)

[Portrait and biography, as architect of Palm House, Kew. From Curtis's Botanical Magazine dedications.]

extract [19—]. R.

KNIGHT (C. R.)

Modern tendencies in architectural design. (Auckland Univ. Coll. Bulletin No. 13, Architecture series No. 1.)

pam. 11" x 8 $\frac{1}{2}$ ". Auckland 1930. Presented by the Author [B. Arch.]

CASTEELS (MAURICE)

The New style. Architecture and decorative design. . . .

11" x 8 $\frac{1}{2}$ ". 55 + vi pp. + 144 pls. Lond.: Batsford. 1931. £1 5s. R.

ACADEMY ARCHITECTURE

* — and architectural review. [Annual.] A. E. Martin-Kaye, ed. Vol. 62, 1931.

9 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ ". Lond.: Batsford. [1932.] 10s. P. (2)

CLUNN (H. P.)

The face of London. The record of a century's changes and development.

9 $\frac{1}{2}$ " x 6". xii + 547 pp. + pls. Lond.: Simpkin Marshall. 1932. 7s. 6d. P.

DRAWING

- PARIS: ACADEMIE D'ARCHITECTURE and INSTITUT DE FRANCE
 Grands prix d'architecture. Projets couronnés . . . engraved
 title. Projets d'architecture, printed title. fo. Paris 1806.
Presented by Mr. H. A. Legge [A.]

BUILDING TYPES

- JOURNAL
 *Architecture.—Town halls. (Jan.-Feb. issue.) 1931. P. (2)
 SNEIL (H. SAXON)
 *Charitable and parochial establishments. fo. Lond. 1881.
Presented by Mr. H. A. Legge [A.]

- RITTER (HUBERT)
 Der Krankenhausbau der gegenwart . . . (Die Bauaufgaben der
 gegenwart, iii.)
 11½" × 9". vii + 102 pp. Stuttgart: Hoffmann. [1932.] £1. P.
 HOWARD (E. L.)
 Chinese garden architecture . . .
 11½" × 9¼". x pp. + pls. New York: Macmillan. 1931.
 (£1 16s.) P.

- JOURNAL
 *Building.—Cinema and film studio reference number. (Feb.)
 Lond. 1932. P. (2)

- PETRANU (CORIOLAN)
 Monumentele istorice ale judetului Bihor, i. Bisericile de lemn.
 The wooden churches in the county of Bihor (Roumania). [With Eng-
 lish text.]
 ob. 8¼" × 11". 69 pp. + 123 pls. Sibiu: Krafft & Droff, 1931.
 (£1 16s.) P.

- DALE (H. D.)
 St. Leonard's Church, Hythe, from its foundation. With some
 account of the life and customs of the town. Illus. by H. Hallam
 Murray.
 8½" × 5½". xii + 107 pp. + pls. + plan. Lond.: John Murray.
 1931. R.

This model parish church guide and parish history—subordi-
 nating the bulk of the latter to the handiness of the former—is
 all that topographer or architect could wish. After a history of the
 town and its surroundings, beginning with Roman Lympne, a de-
 tailed description of the church follows in orderly fashion. There
 is an excellent dated plan, treated unusually in two halves, one show-
 ing the evolution from Norman times; that rare but desirable
 feature, a dated cross-section, is also included. Even domestic archi-
 tecture is treated, but hidden with other information in a chapter
 headed "Religious Plays and Customs." The line drawings are both
 accurate and picturesque. Reference to the most famous charac-
 teristic of the church, the ossuary, is hard to find, till one identifies
 it with the Ambulatory on the plan. H. V. M. R.

TORONTO: GENERAL BOARD OF RELIGIOUS EDUCATION OF THE CHURCH OF ENGLAND IN CANADA

- *The Planning of parish halls and buildings for religious educa-
 tion . . . by the Architectural Commission. Chairman, P. J. Turner.
 pam. 9" × 6". 40 pp. Toronto [1931] (2s.) P.

- MUNBY (A. E.)
 *Laboratories: their planning and fittings. 2nd ed.
 9¼" × 7½". (xix) + 224 pp. Lond.: G. Bell. 1931. £1 10s. P.

- SCHMIDT (OTTO), *illustrator*
 Die Veste Hohensalzburg. Siebzehn Heliogravuren von O—S—.
 Text von Dr. Albert. (*Imperfect.*)
 pfo. 18" × 12½". prelim. + 12 pls. Vienna: Schroll. 1896.
Presented by Mr. A. B. Hayward [L.]

ALLIED ARTS AND ARCHÆOLOGY

- COLLINGWOOD (R. G.)
 Roman Britain. [With bibliog.]
 7¼" × 4¼". xii + 160 pp. + pls. + map. Oxford: U.P. 1932.
 6s. P.

- GARDNER (ARTHUR)
 Mediæval sculpture in France.
 9¾" × 7½". xix + 491 pp. + cxii pls. Cambridge: U.P. 1931.
 £3 13s. 6d. R.

VENTURI (A.)

- Storia dell'arte italiana. ix: La pittura del cinquecento. Part V.
 10" × 7". xlvii + 939 pp. Milan: Hoepli. 1932. £2 2s. P.

BUILDING

PRACTICE

MINISTRY OF HEALTH

- Unemployment in the building industry. Deputation. . .
 dupl. 1932. R.
 ————Précis of the case to be put. . . (National Federation of
 Building Trades Operatives, etc.). dupl. 1932. R.

STRUCTURAL MECHANICS

- COKER (E. G.) AND FILON (L. N. G.)
 A Treatise on photo-elasticity [applied to structural mechanics].
 10¼" × 7". xviii + 720 pp. + pls. Cambridge: U.P. 1931.
 £2 10s. R.

REPAIR, REINFORCEMENT

- MASTRODICASA (S.)
 *Consolidamento statico delle fondazione del campanile di Pisa.
 pam. 9½" × 6¼". 83 pp. Perugia: V. Bartelli. 1931.
Presented by the Author (2).

MATERIALS AND PRESERVATION

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: FOREST PRODUCTS RESEARCH

- *Bulletin No. 12. Some characteristics of home-grown timbers.
 9½" × 7½". Lond.: H.M. Stationery Office. 1931. 2s. R.

- SYDNEY: TECHNOLOGICAL MUSEUM
 Bulletins: Technical education series. [Australian timbers.]
 See SUPPLEMENTARY LIST in issue of 5 March, p. 359.

SCIENTIFIC AND INDUSTRIAL RESEARCH, DEPT. OF: FOREST PRODUCTS RESEARCH

- *Leaflet No. 6. Dry rot in buildings: recognition, prevention
 and cure.

leaflet 9¾" × 7¼". Lond.: H.M.S.O. 1931. R. (2)

SYDNEY: TECHNOLOGICAL MUSEUM

- Building and ornamental stones of Australia. See SUPPLEMENTARY
 LIST in issue of 5 March, p. 359.

MANCHESTER: MANCHESTER ARCHITECTS' AND BUILDERS' CONSULTATIVE BOARD

- Specification of cement concrete. Report No. 2.
 pam. 8¾" × 6¾". Manchester. 1931. 1s. R.

ENGINEERING

PUBLIC WORKS, ROADS AND TRANSPORT CONGRESS AND EXHIBITION, 1931.

- Final report.
 9½" × 7¼". Lond.: Congress Organising Committee. [1932.]
 R.

TOWN PLANNING AND RURAL PRESERVATION

UNWIN (RAYMOND)

- Town planning in practice. . .
 2nd ed. (reprint). 9¾" × 7¼". xxxii + 416 pp. + pls. + maps.
 Lond.: Benn. 1932. £2 2s. P.
 *The 1911 impression of the edition has been placed in the Loan
 Library.

CHIPPING NORTON AND DISTRICT JOINT TOWN PLANNING COMMITTEE

- Town planning. An explanation of the C—N— and district
 planning scheme. By T. F. Thomson.
 pam. 9" × 6". Chipping Norton. 1932. 6d. R.

COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND: SHEFFIELD AND PEAK DISTRICT COMMITTEE

- The Threat to the Peak. The Peak district, its scenery, disfigure-
 ment and preservation.
 11¼" × 8½". 93 pp. Sheffield. 1931. 2s. 6d. R.

Manuscripts and Typescripts

WHILE (G. HUNT)

A Paper, descriptive of a tour in East Anglia. (Pugin Studentship Report, 1931.)

typescript 1931. *Presented by the Author.*

HOLFORD (WILLIAM G.)

The great Baroque masquerade. [With list of southern baroque buildings and bibliog.] (R.I.B.A. Essay, Hon. Mention, 1932). typescript, photos. and D. in dossier [1931].

Presented by the Author. B. Arch.

CORMACK (W. A. S.)

Italian wrought iron of the 13th, 14th and 15th centuries. Notes and sketches. . . (Neale Bursary report, 1930.)

typescript, drawings and photos. 1930. *Presented by the Author. [A.]**Drawings and Photographs*

OSTBERG (RAGNAR)

Hälsingborg Crematorium, Sweden.

Ph. of Monochrome D. [1931].

Presented by the draughtsman through Frances Barker. [A.]

The Building Centre

A PERMANENT EXHIBITION IN LONDON

On Monday 7 March, a luncheon was held at Claridge's Hotel to inaugurate a new Architects' Building Centre which is to be opened at the beginning of June in Bond Street.

The Centre is to be a bureau where manufacturers of building goods can display their products to the greatest advantage and where architect and client can, together if necessary, see before them every possible type of material and fitting that they may require for a new building and make their choice without the waste of time and trouble occasioned by the normal endless round of visits to the separate firms. New products and devices will be brought to the attention of the public more effectively than ever before, and the Centre will serve as a powerful stimulus to the improvement of the design and quality of building materials.

The need for such a centre has been emphasised again and again by members of the architectural profession, particularly by those who know the success of the similar institutions in New York and Berlin, where some thousands of inquiries are made each week. The Bureau that the Architectural Association has run with considerable success for several years, though perhaps insufficiently known to the profession at large, has left no doubt in the minds of those who have been able to use it that this larger centre with capital for development and such wide support as it has already received will prove of the very greatest service.

The R.I.B.A. has promised all possible support and the Architectural Association has consented to incorporate its own Bureau in the larger venture. Already over three hundred firms in the building trades have applied for space.

At the luncheon Dr. Raymond Unwin welcomed the scheme as a notable example of co-operation. All sections of the build-

ing world, he said, had been getting together to consider the new problems before them, and they were increasingly recognising their collective responsibility for the character and efficiency of the buildings which this generation would hand on.

The aim of the organisers, he added, was to provide a centre of information, and a collection of samples on a basis quite unique in England, and as President of the R.I.B.A., he welcomed the opportunity that would be given them to inspect at any time the latest and best products that could be offered. He confidently expected the centre would be the best of its kind, and, if so, it would be visited not only by our own people, but by those from the Dominions and from other lands who believed that the best alone was good enough for good building.

Mr. Maurice Webb, F.R.I.B.A., the Chairman of the Board of Directors, who presided at the luncheon, spoke of the objects and described the organisation of the centre, enumerating the four main sections as follows:

1. A permanent and ever-changing display of building materials and fittings on the ground and lower ground floor. As it will be open all the year round, the displays will be constantly varied. New exhibits will be shown for the first time in public of the latest devices for the improvement of all types of buildings.

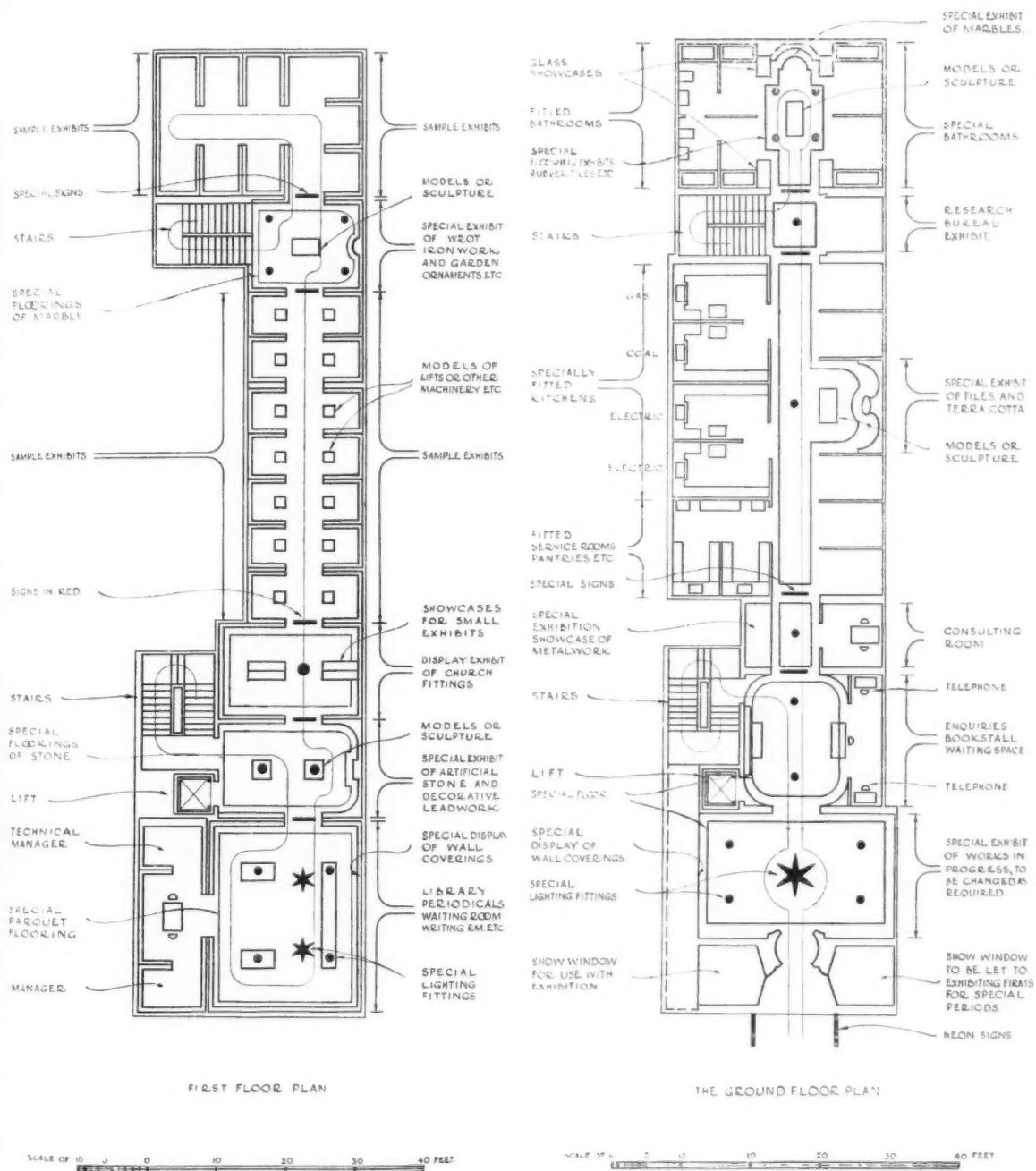
2. A Bureau on the first floor where inquiries of every kind can be made by architects, builders and the public about matters connected with building, and where samples can be seen of every kind of building material. It is thought that this will be of especial use to those living outside London.

3. The Library, where current literature in building matters, both English and foreign, can be studied.

4. An Exhibition room where exhibitions can be given of fine examples of present-day craftsmanship, which would otherwise never be seen by the public.

We illustrate the tentative lay-out plans of two of the floors. In addition to those illustrated, there will be a lower ground floor mainly for heavy goods and sanitary wares, and a second floor for the special exhibition room.

PLANS OF TWO FLOORS



Architects (Registration) Act 1931

THE ARCHITECTS' REGISTRATION COUNCIL

FIRST MEETING

The first meeting of the Architects' Registration Council constituted under the Architects' (Registration) Act, 1931, was held at the Royal Academy of Arts on Friday, 11 March.

The Home Secretary, Sir Herbert Samuel, attended the meeting and expressed his hopes for the successful development of the important national work which the Act had entrusted to the Council. Major Harry Barnes, F.R.I.B.A., was elected Chairman of the Council, and Mr. Sydney J. Tatchell, F.R.I.B.A., was elected Vice-Chairman.

A Committee of Ways and Means was appointed and the next meeting of the Council will be held in the course of the next few weeks.

CONSTITUTION OF THE COUNCIL

Twelve members appointed by the Council of the Royal Institute of British Architects.

Major HARRY BARNES, F.R.I.B.A.
Mr. L. SYLVESTER SULLIVAN, F.R.I.B.A.
Mr. SYDNEY TATCHELL, F.R.I.B.A.
Mr. SYDNEY D. KITSON, M.A.Cantab., F.S.A., F.R.I.B.A.
Mr. E. STANLEY HALL, M.A.Oxon., F.R.I.B.A.
Mr. HENRY V. ASHLEY, F.R.I.B.A.
Mr. MICHAEL T. WATERHOUSE, M.C., A.R.I.B.A.
Mr. W. H. ANSELL, M.C., F.R.I.B.A.
Mr. H. M. FLETCHER, M.A.Cantab., F.R.I.B.A.
Mr. J. ALAN SLATER, M.A.Cantab., F.R.I.B.A.
Mr. JOHN WATSON, A.R.S.A., F.R.I.B.A.
Mr. PERCY E. THOMAS, O.B.E., F.R.I.B.A.

Three members appointed by the Council of the Incorporated Association of Architects and Surveyors.

Major Sir R. I. TASKER, T.D., D.L., J.P., F.I.A.A.
Major F. G. SAINSBURY, J.P., F.I.A.A., L.R.I.B.A., M.I.Struct.E.
Major G. B. J. ATHOE, F.R.S.A., F.I.A.A., A.I.Struct.E.

Two members appointed by the Council of the Faculty of Architects and Surveyors.

Sir CHARLES C. ALLOM, F.R.S.A., F.F.A.S.
Mr. W. G. PERCY, L.R.I.B.A., F.F.A.S.

Three members appointed by the Council of the Architectural Association (London).

Mr. A. B. KNAPP-FISHER, F.R.I.B.A.
Mr. J. R. LEATHART, F.R.I.B.A.
Mr. F. R. YERBURY, Hon.A.R.I.B.A.

One member appointed by the Council of the Association of Architects, Surveyors and Technical Assistants.

Mr. L. A. F. IRELAND, L.R.I.B.A.

Three members representing the Provincial Associations.

Mr. J. T. HALLIDAY, F.R.I.B.A.
Major T. C. HOWITT, D.S.O., F.R.I.B.A.
Mr. R. S. REID, F.R.I.B.A.

Five members appointed by the Secretary of State representing Unattached Architects.

Mr. CLIFFORD A. AISH.
Mr. A. RANDALL WELLS.
Mr. H. W. CRICKMAY.
Mr. J. N. COMPER.
Mr. W. H. MACKENZIE.

One member appointed by the Council of the Ulster Society of Architects.
Mr. KENDRICK EDWARDS, F.R.I.B.A.

One member appointed by the President of the Board of Education.
Mr. W. C. EATON.

One member appointed by the Minister of Health.
Mr. E. H. RHODES, O.B.E.

One member appointed by the Commissioners of Works.
Sir RICHARD J. ALLISON, C.B.E., F.R.I.B.A.

One member appointed by the Department of Health for Scotland.
Mr. JOHN WILSON, F.R.S.Edin., F.R.I.B.A.

One member appointed by the Governor of Northern Ireland.
Major G. A. HARRIS, C.B.E., D.S.O.

One member appointed by the Council of the Chartered Surveyors' Institution.
Mr. DENDY WATNEY, L.R.I.B.A.

One member appointed by the Council of the Institution of Structural Engineers.

Mr. R. H. HARRY STANGER, F.C.S., A.M.Inst.C.E.

One member appointed by the Council of the Institution of Municipal and County Engineers.

Mr. J. L. REDFERN, A.R.I.B.A.

One member appointed by the Council of The Society of Engineers.
Mr. C. H. J. CLAYTON.

One member appointed by the Council of the Institute of Builders.
Mr. P. J. SPENCER, M.A.

One member appointed by the Council of the National Federation of Building Trades Employers.

Mr. J. H. BARKER, A.I.O.B.

One member appointed by the Council of the National Federation of Building Trades Operatives.

Mr. RICHARD COPPOCK.

WAYS AND MEANS COMMITTEE

At the meeting members were appointed to the Ways and Means Committee as follows:—

Mr. Clifford A. Aish.
Sir Charles Allom, F.R.S.A., F.F.A.S.
Mr. W. H. Ansell, M.C., F.R.I.B.A.
Mr. H. V. Ashley, F.R.I.B.A.
Mr. W. Eaton.
Mr. H. M. Fletcher, M.A.Cantab., F.R.I.B.A.
Mr. E. Stanley Hall, M.A.Oxon., F.R.I.B.A.
Mr. L. A. F. Ireland, L.R.I.B.A.
Mr. J. R. Leathart, F.R.I.B.A.
Major F. G. Sainsbury, J.P., F.I.A.A., L.R.I.B.A., M.I.Struct.E.
Mr. J. Alan Slater, M.A.Cantab., F.R.I.B.A.
Mr. L. Sylvester Sullivan, F.R.I.B.A.
Mr. Michael Waterhouse, M.C., A.R.I.B.A.
Mr. A. Randall Wells.
Mr. F. R. Yerbury, Hon.A.R.I.B.A.

Ex Officio

Major Harry Barnes, F.R.I.B.A., Chairman of Architects' Registration Council.

Mr. Sydney Tatchell, F.R.I.B.A., Vice-Chairman of Architects' Registration Council.

Exhibition

ARCHITECTURAL WORK BY PAST STUDENTS OF THE A.A.

People who are still sceptical about the practicability of school training for architects must admit to either or both of these convictions; that the old articulated-pupillage system provides ultimately the only effective training; and that the work of school trained men is demonstrably unsatisfactory. To both of these objections the upholders of school training will answer, that a tree must be judged by its fruits.

In organising at the R.I.B.A. Galleries an exhibition of photographs and models of buildings erected from the designs of staff and students connected with its school since the War, the Architectural Association offers itself voluntarily for judgment once and for all; and this exhibition, which was opened by Mr. Anthony Asquith on 8 March, must surely convert scepticism to belief or prove it to be after all mere prejudice. That an academy will produce theorists rather than practitioners is a position palpably untenable—here are the solid facts to refute it, and they range from churches, commercial buildings and theatres, to furniture and textiles.

But the great bulk of the work shown is domestic, and we must study this to discover any general tendency or school of thought. In the first place it is strikingly insular. As Mr. Asquith remarked in his most graceful opening speech, the work is nearly all unmistakably English; though at the same time one would not suppose any ignorance of what is happening on the continent. Again, there is a very proper subjection of personality to the community. These architects are not obsessed with the necessity of doing only what has never been done before—rather of doing better what has already been attempted, which is true progress. Nor are they intent on self-expression, but rather on devoting themselves to the uniform advancement of the art. One finds a very high general level of achievement, with little that stands above it and little that falls below. The outstanding performances come very naturally from the more experienced men, and there is nothing better in the exhibition than Mr. Robert Atkinson's House at Treberick, because he has made a house in keeping with the

Cornish idiom without recourse to any mannerism or plagiaristic local allusion.

The work of Mr. L. H. Bucknell is particularly interesting because he alone of the exhibitors has developed a strongly individual style. "Berroc End," near Ascot, a house by Messrs. Pakington, Enthoven and Grey, appears to be a little above the general level, though we are only allowed some attractive glimpses of it. That imagination is equal to the opportunity is shown by Mr. Walmsley Lewis's "New Victoria Cinema," and the film-sets by Mr. Lawrence P. Williams; and these latter are excellent examples of the value of co-operation between architecture and "The Upstart Muse," to quote Mr. Asquith again on a point which he very naturally made. Mr. E. W. Armstrong's Training College, Rangoon Ministry, shows that the quality of design is in no way impaired by adaptation to an utterly exotic environment; while two cases of publications prove that architects, no less than sculptors, can speak.

It is regrettable that photographs can give no idea of colour in interiors, because here the modern architect excels. Mr. Robert Atkinson and Mr. L. H. Bucknell show designs in colour; but these two, who both use their colours almost pure with consummate success, cannot be said to reflect the general tendency at the A.A. or in England or Europe in general.

Taking the exhibition as a whole, one might conjecture that England, true to herself, will arrive at a twentieth century architecture by a bloodless revolution, and perhaps the process will prove no slower than will be the recovery from the guillotine tactics employed on the continent. The conclusion seems to be this: let there be no more regret for the past. It is obvious that there is no lack of able and competent designers; and those who continue to sigh for the common culture of the eighteenth century are purposely shutting their eyes to the merits of their own generation and causing a wilful obstruction to the energy of the present. The responsibility rests with public and private enterprise to use with intelligence and discrimination the talent at its disposal.

R. Y. G.

The Seasoning of Timber

FOR HIGH-CLASS JOINERY AND DECORATIVE WORK FOR PUBLIC BUILDINGS

A NOTE BY S. T. C. STILLWELL, B.Sc., FOREST PRODUCTS RESEARCH LABORATORY

DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH

The timber in an old building will absorb or lose moisture with every change in the humidity of the air, swelling or shrinking with each variation in its contained moisture. In the course of a year the timber will pass through a considerable range, generally being driest and smallest in size in winter and wettest and at its largest dimensions in summer.

It should be pointed out that all the normal finishing treatments for timber, namely stains, oils, paints, varnishes, etc., are more or less permeable to water vapour, and although a lag is introduced by their use which may reduce the effects of sudden changes in atmospheric humidity, the tendency for the timber to reach equilibrium conditions finally will remain.

Some idea of the changes which occur are described in Forest Products Research Bulletin No. 5. Although the range of moisture content through which the timber will pass depends on the species, on the external weather conditions as well as internal arrangements of heating and ventilation, some approxi-

mate figures may perhaps be used to make the matter clearer. A range of from 9 to 10 per cent. moisture content in winter to 14 to 15 per cent. in summer would not be abnormal in a well-heated building. Over this range, the swelling and shrinkage is proportional to the change in moisture content, and it will be apparent, therefore, that, if timber is manufactured and put into place while at a moisture content which represents the mean of the range, *i.e.*, at about 12 per cent., to continue the example, the subsequent swelling and shrinkage will be minimised. Unless the air in the building is conditioned at all times to a constant humidity, this is as much as it is possible to do to overcome the swelling and shrinkage, the importance of which depends, of course, on the manner in which the timber is used and its freedom to move a little without causing damage. It must not be forgotten that some of the swelling will be absorbed by a tightening of joints and a certain amount of squeezing of the timber, which, if not too severe, is not harmful. It is quite pos-

sible in a floor, for instance, for a certain amount of swelling to take place without damage, while the shrinkage merely leads to some opening of the joints. There is little doubt that, as a rule, suitably seasoned timber put into an old building would cause no trouble, and there must be innumerable examples to prove this.

There is still the question of timber near to radiators, etc. The higher temperature (or rather the resultant lower humidity) of the air in contact with the timber will lower the moisture content during the heating period, thus extending the range, already mentioned, at the lower end. It will be obvious that such timber should be seasoned to a lower content before use because the mean of the range is lowered. Even then the timber will experience a bigger shrinkage and expansion than that which is more normally exposed. Here again there is no remedy, except such as can be arranged by protection of the timber from the adverse conditions or possibly by varying the construction so as to allow the timber greater freedom to move.

The problem of putting timber into a new building is a very different one. Ultimately the internal conditions will be similar to those already described, but for the time being, due to moisture in the air given off by drying brickwork, concrete and plaster, the moisture content of the timber, and hence its size, will increase beyond the upper limit of the range within which they will lie when the building fabric is thoroughly dry.

Except to escape immediate difficulties, it is clearly wrong to season timber to suit the temporary conditions in the damp building, for ultimately there will be a relatively large and permanent shrinkage in the timber. On the other hand, if the

timber is seasoned to suit the final conditions, *i.e.*, to 12 per cent, and put into the damp building, a considerable swelling will occur. If the timber can move freely, as in the case of a panel sufficiently loose in its framing, no harm ensues, but where no such freedom exists and the timber is severely squeezed, permanent damage may result from crushing. A tight joint made in timber at 12 per cent. moisture content will most likely be found open when the timber ultimately reverts to that condition after experiencing an intermediate period at a much higher content. Seasoning to suit either the present or the future conditions in a new building is not, therefore, the solution of the problem; nor would it be satisfactory to aim at a range which was intermediate between the conditions in the new building and the old. Impracticable as it may sound, the problem really demands that the timber should not be put in place until the building is dry, and in this connection the value of an artificial drying system employed before timber is introduced is obvious.

On the question of testing the conditions in a building and in the joiners' shop, the best and most direct method would be to keep thin samples, say $\frac{1}{4}$ inch thick, in representative positions for a time and then, when they have come into equilibrium with their surroundings, as ascertained by repeated weighings, to determine their moisture content. The samples should preferably be of the species concerned in the work. They could be cut transversely, *i.e.*, as thin cross-sectional pieces, and would then, by reason of the relatively large exposure of end grain, come more quickly into the equilibrium condition.

Correspondence

"QUANTITIES"

43 Mecklenburgh Square,
W.C.1.
2 March 1932.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—With reference to the review of the 10th edition of *Quantities* in the JOURNAL of 6 February, page 273: The omission of any reference to the new Form of Contract, which your reviewer regrets, may be attributed to the "time lag" between going to press, publication and review. I rather feel that Mr. Flint Clarkson was thinking in terms of 1932 and not of that period necessarily even earlier than the Preface date when the bulk of the work of this kind must be through the proof stage.

The Discussion of the New Form of Contract was in the "confidential" stage up to a date practically coincident with publication. The first intimation the bulk of surveyors had of the issue of the form was the correspondence between the Chartered Surveyors' Institution and the Royal Institute published in the July number of the Journal of the Institution. I felt and still feel that it would hardly have been proper for anyone, and certainly not a surveyor, to have commented on a document which on grounds of R.I.B.A. policy was still confidential, its final form unsettled and not generally available to surveyors or even to the rank and file of architects.

The avowed object of the new Form is to provide equitable Conditions of Contract and in the chapter on "Adjustment of Contracts" the reader is urged that his duty is to hold the balance evenly between the parties; and this supplements also the "Law" chapter in dealing with the relationship of the surveyor to the various other sections of the industry.

The periodical meetings of the various bodies appear to be a more appropriate medium than a text book for the discussion of vexed questions as to the relationship, economic and otherwise, of various interests. The merits, however, of contracts with quantities over those without, were, I had imagined, generally accepted and are in fact implicit in the very existence and growth of quantity surveying as a profession. Unless the quantity surveyor performed a useful and necessary service his profession could never have attained its present proportions or importance, nor would a text book of over 600 pages with such a title as *Quantities* be justified.

If I may trespass a little further on your valuable space I should like to point out that numbering and cross-referencing have been omitted in certain cases in view of the necessity for photo-reduction from foolscap size to that of a page with an effective printing width of only $3\frac{1}{4}$ inches. In such circumstances every quarter of an inch affects legibility and a reference to this difficulty is made on page 404.—Yours faithfully,

A. E. BAYLIS.

DEVON DRY STONE WALLING

97 Heavitree Road,
Exeter.

23 February 1932.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Referring to the appreciative reference to the dry stone walling at Kingsbridge which appeared in the current number of the JOURNAL, may I add that the work formed part of a road widening scheme carried out by the Kingsbridge U.D.C. under the supervision of their Surveyor, Mr. A. H. E. Gellender?—I am, yours faithfully,

PERCY MORRIS [F.].

EARL'S BARTON

*Rest Haven,
Sturges Road,
Wokingham, Berks.*

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The belfry of this church is so famous that the Norman and Early English work has been overlooked. Norman south doorway, Early English arches from nave to belfry and from nave to quire, in both of which the Norman work has been re-used, and the arches above the quire-stalls and sedilia, all merit attention. It is about the latter that I venture to write.

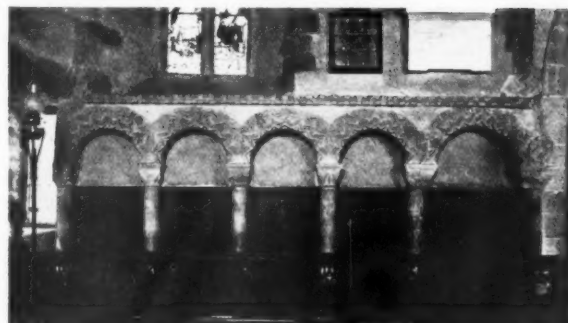
It was the late Mr. A. R. Goddard who called my attention to two stones more than 20 years ago, and made a suggestion. He had had an architect's training, but had not recently practised. I had already been much interested in the church as an historian, and had exposed many plates when my friend the late Rev. R. Russell Cobbold was Vicar, but had never observed the peculiarity which now I beg to submit to the judgment of architects.

I show the north side of the quire, five arches remaining to-day. One would conclude that an arch once existed westwards where now is a low window, and another eastwards which was removed when the organ chamber was built. On the south side are six, originally seven, for another low window was inserted; but one is the arch of a priest's door. The problem is the same on each side.

The second capital from the right is curiously lop-sided. More than that, the work there undergoes a change, the zigzag of the last arch is bigger, and to my eyes seems coarser, than that of the other four, and the corresponding billets above also undergo a change; moreover, the billets encroach on the upper points of the zigzag. The camera shows a distinct break in the work.

Does not this mean that the lop-sided capital was originally an impost; not the whole stone, but its eastwards projection? And does not this mean that originally the quire ended in a cross wall, that there was an arch in the cross wall, and beyond that arch an apse, as at Kilpeck?

Then, either in the late Norman or in the Early English period, there was a decision to remove the apse; the cross wall was removed, the walls of the quire were produced, and a square-ended sanctuary was built. During this operation either two new quire-stalls were added on each side, or it may be one on the north and two on the south, if we think that the zigzag ornament which can be clearly seen on each side shows the jambs of a pair of windows not immediately opposite to each other. But the main point is that the new work is not quite like the old, whether zigzag or billet.



Lastly was this done in the late Norman or the Early English period? If we vote for late Norman, we have then to decide that the three-lancet-lights window in the east end wall and the new chancel arch were added in yet another epoch of rebuilding, which is quite possible; or we may prefer to think that the Early English rebuilders were responsible for the whole job of altering both quire and sanctuary, and deliberately imitated or re-used Norman ornament. We know that in Wimborne Minster, and in St. Mary's Church at Barton-on-Humber, the Early English architects did this.

I should be much gratified if any architect who reads this amateur opinion would give me the benefit of his judgment.

And I should also be obliged if anyone would tell me where I could obtain a ground-plan of Earl's Barton Church as it is at present; all my efforts to find one have been fruitless.

Yours faithfully,

J. E. MORRIS, *D.Litt.* (Oxon).

THE DURABILITY OF WALL TIES IN CAVITY WALLS

The following correspondence is published at the request of the Science Committee:—

*County Council of Salop,
Architects Department,
5 Belmont, Shrewsbury.
12 January 1932.*

DEAR SIR,—I should be grateful to have observations from your science committee on the durability of the wall ties used in cavity walls. Do they consider it would be an advantage to have these sherardised and oil dipped in place of the ordinary galvanising? Whilst it appears probable that this method would prove more durable, any information you may have on the subject or the experience of others would be helpful.—Yours faithfully,

(Signed) A. G. CHANT,

The Secretary R.I.B.A.,
9 Conduit Street, W.1.

County Architect.

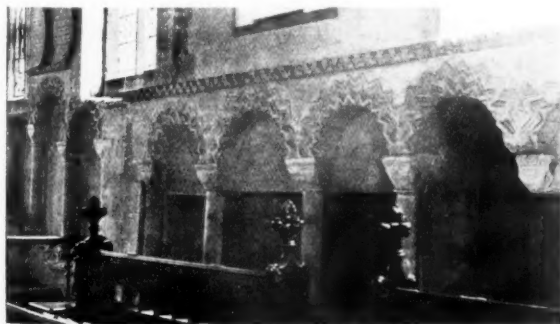
Cathy.

B.R.S. 55-10-2.

1 February 1932.

DEAR SIR,—Your enquiry of 12th ultimo regarding the treatment of cavity wall ties has been passed here from the Science Standing Committee, R.I.B.A.

From the information available here we have no definite evidence of any marked superiority of the sherardising process over ordinary galvanising. Dipping in oil might offer some



increased protection of the exposed portion of the ties, but there would be a tendency for linseed oil to saponify in contact with lime and cement mortars, and a point of weakness would be found where the ties project from the mortar.

We have not received any reports of actual deterioration of the ordinary galvanised ties, possibly because there is not long enough experience of cavity wall construction but if it is felt that some special treatment is desirable it would be worth considering the use of non-corrodible ties of copper or delta metal, which should be obtainable at a price comparable with that of a specially prepared zinc coated article. We understand that in U.S.A. double dipped galvanising is often specified where special resistance to corrosion is required and the American Society for testing materials have laid down specification requirements for weight and quality of the coatings.

In view of the importance of the wall tie we should consider that there is every justification for some additional expenditure on a superior article, if it can be shown that there is any likelihood of rapid deterioration of the ordinary tie.

This appears to be a case where a standard specification would be of assistance. Such a specification, however, would involve careful consideration of the durability of the ties under service conditions.—Yours truly,

FOR DIRECTOR OF BUILDING RESEARCH.

A. G. CHANT, Esq.,

Architects Department, County Council of Salop,
5 Belmont, Shrewsbury.

NOTE.—The Director of the Building Research Station would be glad to hear from members who have had any experience which will throw light upon the life of galvanised iron or other wall ties.

Notes

TOWN AND COUNTRY PLANNING BILL

The attached resolutions passed by the Town Planning and Slum Clearance Committees of the Royal Institute of British Architects were unanimously approved and confirmed by the Council of the Royal Institute at their last meeting.

Copies of the resolutions have been sent to the Prime Minister, the Minister of Health, and the Members of Standing Committee A.

R.I.B.A. TOWN PLANNING COMMITTEE.

The Town Planning Committee of the Royal Institute of British Architects, at a meeting held on 3 March 1932, passed unanimously the following resolution:—

"This Committee desires to thank the Minister of Health for re-introducing the Town and Country Planning Bill which met with the general approval of all political parties in the House of Commons during the last Session.

"The Committee is of the opinion, however, that, if the vital provisions of the Bill should be amended, particularly as regards Clause 6 as now proposed by members of Standing Committee A of the House of Commons, it will not be possible for planning authorities to ensure the orderly and efficient development of towns, nor to provide adequate measures for the preservation of rural areas. The Committee is unanimous in recording its regret that the Bill is in danger of being rendered ineffective by reason of certain amendments which have been put forward, which action is in opposition to the considered opinion of Local Authorities and Regional Committees who are now possessed of a wide practical experience of urban and rural planning under the Act of 1925.

"In view of the urgent necessity for economy in the planning of all land, the Committee therefore respectfully urges that His Majesty's Government and all members of Parliament will take action to ensure that the Bill is not deprived of the original provisions necessary for a wise control over development and the reconstruction of areas already built on."

R.I.B.A. SLUM CLEARANCE COMMITTEE.

The Slum Clearance Committee of the Royal Institute of British Architects views with grave concern the amendments which have been moved in Committee restricting the powers contained in the Town and Country Planning Bill, and wishes particularly to impress upon Members of Parliament the vital

need for the application of town planning powers to all built-up areas; without such powers it is the Committee's view that the slum problem can never be effectively solved, and that the creation of fresh slums, due to the indiscriminate mixture of buildings which results from the want of zoning will continue.

THE PRESIDENT'S ENGAGEMENTS

The President will be attending the following dinners in the near future, further to those published in the last JOURNAL:—

23 March. Annual Dinner of the Nottingham, Derby and Lincoln Architectural Society.

30 April. Annual Dinner of the Royal Academy of Arts.
October. North Staffordshire Architectural Association.

R.I.B.A. KALENDAR

PRINTER'S EXPLANATION AND APOLOGY

Messrs. Simson & Co., printers of the R.I.B.A. Kalendar for 1931-32, wish to offer very sincere apology to those members of the Royal Institute who have been inconvenienced and annoyed by the unfortunate errors in their names and addresses in the printing of the last issue of the Kalendar.

Certain parts of the standing type of the Kalendar having become worn, Messrs. Simson & Co. decided to go to the expense of resetting it. There was, however, a most regrettable failure in Messrs. Simson's proof-reading department and many errors were allowed to pass.

Messrs. Simson regret exceedingly that they should have been so unfortunate as to have experienced this calamity in connection with the production of the Kalendar for the Royal Institute. They have, at their own expense, done all that is possible to cover the error and adequate steps have been taken to prevent a like occurrence in the future.

GEORGE WITTET MEMORIAL SCHOLARSHIP

1932

This scholarship of Rs. 1,000 to be awarded in June is open only to holders of the Government of Bombay Diploma in Architecture who have not previously held the scholarship. Competitors are required to submit a selection of drawings comprising, (A) Four double Elephant mounted sheets of buildings measured and rendered by the competitor, and (B) Four double Elephant sheets of working drawings of buildings designed and drawn by the competitor.

The winner will be required to devote at least three months to study and the production of measured drawings of architectural work of a particular class or period to be approved by the Jury.

Full particulars of the scholarship may be obtained from the Official Trustee, Old Custom House Yard, Fort, Bombay.

SIR JOHN SOANE'S MUSEUM

The Soane Museum, 13 Lincoln's Inn Fields, W.C.2, will open for 1932 on 1 March. The collection, which includes many drawings, paintings, sculptures and antiques of great architectural interest, is open free from March to August on Tuesdays, Wednesdays, Thursdays and Fridays from 10.30 a.m. to 5 p.m. At other times cards to view the museum can be obtained from Mr. Arthur T. Bolton, the curator.

VISIT TO THE B.R.S., WATFORD

The next visit to the Building Research Station at Watford is on 31 March. A few more members of the Institute could be included and details will be sent if applications are forwarded to the Secretary.

THE ULSTER ARCHITECTURAL MEDAL

On 18 February Mr. R. S. Wilshere, M.C., [A.], was presented with the first Ulster Architectural Medal by Councillor Sir Crawford McCullagh, Lord Mayor of Belfast. This medal was presented by the R.I.B.A. for the best building in Ulster erected during the last three years. Mr. Wilshere's building is the Strandtown Public Elementary School, North Road, Belfast.

SCOTTISH STUDENTS' SUCCESSES

At the meetings of the Board of Architectural Education and the Council on Monday, 7 March, a Chart was presented by Mr. James A. Arnott [F.], showing the successes gained in the prize schemes of the R.I.B.A. and the Royal Incorporation of Architects in Scotland by students of architecture who have been trained in Scotland.

Architects' Unemployment Relief Fund

The Architects' Unemployment Committee are glad to be able to state that they are now employing thirty architects and architects' assistants through the London Society and the London Survey Committee. This is rather less than a quarter of the 126 men who have applied to the Fund for work. Ten of the remainder have found employment for themselves or have been kept on by their employer, and the others are still looking for something to do. The Artists' General Benevolent Institution are supporting two of the men for six months while they are working under the Committee. The number of men who have applied to the Relief Fund for work is very much smaller than the numbers who are actually out of work at the present time. Three hundred and fifty are registered in London alone as unemployed.

It must be emphasised that the work that is being done through the Committee is work that is both useful and necessary. No plan of development for London is possible without the preliminary survey of existing conditions, on which the men are now engaged, while the measuring up of old buildings which is proceeding in Highgate, Hampstead, Stepney, Fulham, Chiswick, Hackney, Croydon, Epping, and Brentford will provide an important historical and artistic record.

A feature of the subscription lists which have been published in every JOURNAL since the beginning of the Scheme, to which the Committee would like to direct attention, is the number of architectural staffs in municipal and Government employment who are contributing to the Scheme. The London County Council, the Middlesex County Council, H.M. Office of Works, the Architectural Department of the Ministry of Health, the Surveyor's Department of New Scotland Yard, are but a few of those who are contributing. As Government and municipal staffs have suffered perhaps more than others owing to the present depression in building, it is very gratifying to be able to report that those who still remain in work have come forward so generously to help the others. It might be added that of the numbers employed some are architects who have

their own practices and others are assistants who have been engaged by private firms.

Cheques should be made payable to the Architects' Unemployment Committee and sent to the Secretary, Architects' Unemployment Committee, 9 Conduit Street, London, W.1.

The sixth list of donors and subscribers is published below.

The following have joined the scheme as subscribers:—

Messrs. Herbert O. Ellis and Clarke, Mr. H. B. Challen, Mr. B. W. L. Gellamany, Mr. A. Scholfield, Mr. C. T. Blythin, Mr. Eric K. Day.

Messrs. Mewes & Davis: Mr. Arthur J. Davis: Mr. Charles H. Gage; Mr. T. Spencer.

Kent County Council Architectural Department: Major W. H. Robinson, Mr. S. H. Loweth, Mr. A. C. H. Stillman, Mr. A. Thompson, Mr. L. Wren, Mr. J. S. Conway, Mr. E. G. Luscombe, Mr. J. W. Poltock, Mr. J. B. Cochrane, Mr. H. S. Butcher, Mr. R. L. Passmore, Mr. G. C. P. Gough, Mr. E. Stockwell, Mr. L. G. White, Mr. G. R. Todd, Mr. A. D. Elvy, Mr. J. Jempson.

Mr. C. F. Boniface, Mr. C. A. Charlewood Turner, Mr. E. G. S. Elliot, Mr. Harry S. C. Garrood.

The following donations have also been received:—

£21 from Mr. William Stewart; £13 12s. from the York and East Yorkshire Society (third donation); £10 from the Leicester and Leicestershire Society; £5 5s. from the Devon and Cornwall Society; the Southend-on-Sea Chapter of the Essex, Cambridge and Herts Society; Messrs. Eiloart, Son and Inman; Messrs. Epps and Ponder; Mr. M. K. Matthews and Mr. Basil H. Tripp; £5 from Mr. C. B. Bone (second donation); £4 13s. 4d. from the Association of Red-ditch and District Architects; £2 2s. from Mr. H. L. Goddard; Mr. F. S. Morden Green; Mr. J. G. Henderson; Mr. L. M. Newell; Mr. W. Harding Thompson; and Messrs. Godman and Kay; £2 (first donation) from the architectural staff of Messrs. Courage and Co. (Mr. F. M. Kirby, Mr. L. Pickford, Mr. C. W. Morris, Mr. P. G. Bridge, Mr. J. E. Gregory, Mr. N. E. Morley, Mr. S. H. Watson, Mr. H. E. Pettit); £1 1s. from Messrs. Eugène C. Beaumont and Son; Mr. G. Gifford; Mr. R. J. Hersch; Mr. J. R. Scott; Mr. U. A. Sherwin; Mr. Edwin H. Sills; Mr. W. E. Woolley; 6s. from Mr. H. C. Hunter (second donation).

Obituary

JOHN DUNN [F.]

Mr. John Dunn, who died on 10 February 1932, at 25 Montagu Square, W., in the 83rd year of his age, became an Associate of the Royal Institute of British Architects in 1876 and a Fellow in 1884.

For over fifty years Mr. Dunn had been architect for the Duke of Norfolk's London estate, during which time he rebuilt the Duke's "Arundel Estate," Strand, comprising Norfolk, Arundel, Surrey and Howard Streets, the Strand to the north of this estate, and the Approach Road to the Victoria Embankment, on the south.

Among his other works were additions to Brettenham Park, Suffolk, for Sir Courtenay Warner, Bart., and the laying out of the Warner Estate at Woodford, Walthamstow and Leyton for the Warner Estate, Limited.

The first part of the rebuilding of the "Arundel Estate," Strand, that facing the River, was in the Gothic style. Later this style was abandoned for Renaissance, and later still for almost pure Classic. Four hotels were included in the rebuilding scheme: Horrex's Hotel, Norfolk Street, Strand; the Howard Hotel, Norfolk Street; the Norfolk Hotel, Surrey Street; and the Arundel Hotel, Arundel Street. The remainder of the estate consists chiefly of insurance and other business and professional offices.

R. W. HORN [F.]

The City of Glasgow has lost one of the "Pioneer Housing experts" through the death of R. W. Horn, F.R.I.B.A., who died on 4 January. He was Glasgow born and trained in the office of Messrs. H. & D. Barclay, architects, and was for some years their Chief Assistant, before leaving to join the architectural staff of the Glasgow Corporation in 1896. He was elected an Associate in 1895.

Although he was particularly associated with all the housing operations of the Corporation during the last 25 years, the work on which he was engaged has been of a very varied nature, including public schools, halls, churches, hospitals, and warehouses. He obtained first place on many occasions in open competition for housing schemes and other buildings. Along with the late J. A. T. Houston he submitted plans in open competition for the new Central offices of the London County Council, and they were awarded a premium and selected to re-submit their scheme for final competition.

On the constitution of the Housing Department in 1919 he was appointed as chief architect, and on the retirement of the Director of Housing in 1923, he was elevated to the position of Assistant Director, and five years later he was appointed Director of Housing. He was a popular official, and his work was much appreciated by other housing authorities, both at home and abroad.

J. H. FERRIE.

FRANK PECK [Ret. F.]

Mr. Frank Peck, who died at Nelson, New Zealand, on 11 September last, served his articles with an architect in Lincoln. Coming to London, he entered the office of the late Mr. Ingres Bell, and was afterwards with the late Sir Aston Webb for many years.

He started in practice on his own account and did much domestic work, and as well as designing, he carried out additions and alterations to many well-known houses, notably, Petwood, at Woodhall Spa, Lincolnshire, for Lady Weigall, and Ponds Farm, Seer Green, Bucks, for the late Dr. Mitchell Bruce. Mr. Peck did much church work, including St. James's Church, Streatham; the chancel of St. Paul's, Kingston Hill, and several additions to St. Saviour's, St. Albans.

He went to New Zealand in 1915, chiefly for reasons of health, and there he designed a church at Molnatea, the Cathedral at Wellington, and Nelson Cathedral, which is in course of construction. Mr. Peck became an Associate of the Institute in 1898 and a Fellow in 1915, retiring in 1930.

CHARLES WILLIAM DAVIES [A.]

The late Charles William Davies, who died on 8 November 1931, aged 79 years, was articled to the late Mr. Saxon Snell and was also trained at the Royal Academy Schools. He was one of the oldest

members of the Institute, having been elected an Associate in the year 1876. He won the Donaldson Silver Medal in 1875-6. In his early days he joined the late Mr. Buxton in practice, and afterwards he joined the late Professor T. Roger Smith, F.R.I.B.A., with whom he remained for many years. He was a particularly fine draughtsman, an excellent scholar and was possessed of a most kind and genial disposition. In his younger days he was an athlete and a keen swimmer and won many prizes for fancy swimming at public displays.

WILLIAM JOHN PLAYER [L.]

Born at Garthmor, near Neath, in 1876, the third son of the late Fewster Player, W. J. Player was articled to Messrs. Jas. Buckley Wilson and Glendinning Moxham, architects, of Swansea.

After coming to London in 1896, he served under Mr. R. Langton Cole, then architect to the Stock Exchange, for two or three years, then went to the L.C.C. Architects' Department in 1899.

There he worked in the Housing and Escape Sections until the outbreak of war, when he joined the R.N.V.R. Anti-Aircraft Brigade.

When peace was restored he returned to the L.C.C., in which, up to his retirement from ill-health in 1930, he had served for 33 years. He was a keen entomologist and ornithologist, played chess for the L.C.C. team, and was also a golfer, formerly being a member of Burhill Golf Club and Bushey Hall.

CHARLES EDWIN PONTING, F.S.A.

By the death of Charles Edwin Ponting, F.S.A., on 19 January at the advanced age of 82, the architectural profession loses an exceptionally capable exponent, and the Society of Antiquaries one of its most distinguished members.

To a large extent self-trained as an architect, he established himself not only as a designer, but as one peculiarly practical and unusually well qualified from a constructional point of view, which he found of particular value as his gifted aptitude for dealing with Church Restoration came into prominence.

Further, as a staunch Churchman, his studies of ancient architecture gave him a great antiquarian knowledge of churches and kindred buildings.

His "detective" faculty enabled him to solve many controversial problems, and his unquestioned ability in this direction gained widespread recognition, not only among the clergy and church authorities, but among antiquaries.

Some 225 churches benefited by his sympathetic work, either in the way of restoration, repair, and additions, but also in provision of furniture and fittings, always of a harmonious character.

Among these churches are such well-known edifices as Wimborne Minster, and the magnificent monastic church at Edington, Wilts.

Nor were his activities confined to the Southern Counties of England and the Isle of Wight, for not only did they extend to Wales and Ireland, Staffordshire and Lincolnshire, but abroad to English churches in Australia, Bucharest, and Oporto.

Further, he was entrusted with important works to Salisbury Cathedral in the underpinning of the foundations and repairs to the spire. He also designed the beautiful canopies to the old choir stalls, as well as screens to chapels, and actually his last work was the reredos in St. Faith's North Transept Chapel.

In addition, he designed and carried to completion 15 new churches and chapels.

Nor was his practice confined to church work, for many important houses and other buildings were the result of his designs, including Marlborough Town Hall, Dauntsey's Agricultural School at West Lavington, near Devizes, and one of his last works in this direction, when he had virtually retired, was an interesting house at Langham, Dorset, for Miss Manger.

He also carried out extensive repairs and alterations to such well-known places as South Wraxall Manor and Theobald's Park.

In connection with the latter it is little known that he was responsible for the re-erection of Temple Bar as the entrance gate to the property.

The famous Waltham Cross was restored by him, as well as the Bristol Cross at Stourhead, and that at Shillingstone.

For 40 years he was diocesan surveyor in Wilts, Dorset, and part of Bristol, and for many years surveyor to Marlborough College, where he erected several additions to the buildings.

Despite the anxieties and pressure of so many responsibilities, he happily enjoyed excellent health, and found relaxation in promoting the interests of the church he was devoted to.

Until he took up his residence in Marlborough in 1896, he carried on his practice amid rural surroundings four miles therefrom, and under probably unique conditions for an architect, and gathered round him in that retreat many capable assistants.

For many years examples of his work were exhibited at the Architectural Room at the Royal Academy.

From 1870 he acted as agent to Sir Henry Meux Trustees for the Overton portion, where he found time for farming on his own behalf.

It may be added that though frequently pressed to do so, he could not be induced to become a member of the Royal Institute of British Architects.

A. NEEDHAM WILSON [J.].

Allied Societies

THE NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS

The President, Dr. Raymond Unwin, was present at the dinner held at the Maid's Head Hotel, Norwich, on the occasion of the tenth anniversary of the formation of the Association.

Mr. E. H. Buckingham [F.], President of the Association, was in the chair and on behalf of the members presented a silver tea service to Mr. Eric Scott [F.] in recognition of his services as Hon. Secretary.

His Honour Judge Herbert-Smith, who gave the toast of the R.I.B.A., said in the course of his speech that a number of old towns were being spoilt by various so-called architects. In Norwich itself, which has a distinctive style, new buildings were being erected which were out of keeping and simply a disfigurement. He criticised Railway Companies and Banks for the ugly buildings they erected and said they did not seem to have any feeling for the locality in which they built.

Dr. Unwin, responding, said that Norwich had what they all valued—individuality. "Norwich," he said, "is a city set by itself in a wide area of agricultural land, probably more self-contained and self-sufficient than any city I know in this country. That does make for a very interesting and valuable civic life." How was it, he asked, that we found it so difficult to get to-day buildings as fine as the old buildings of Norwich? Was it that our forefathers were more wealthy and was more labour available? "It is time we should think about these things," said Dr. Unwin. "The fact is we are infinitely richer and no doubt have vastly greater powers of production. How is it we are so poverty-stricken when we come to architecture and building?" Speaking of the unemployment in the building trades, Dr. Unwin said that thousands were being paid for doing nothing when means cannot be found to clear away dwellings unfit for human habitation. "Do you realise," he continued, "that every small cottage that we do not build costs us for unemployment pay £75 to £100? Instead of paying someone to build cottages, we are paying out £75 £100 to someone not to build a cottage. That is an idea of economy we have been driven into. I am not blaming anybody; but it is a state of affairs that cannot go on." Dr. Unwin referred to the efforts that the Institute was making to find for the unemployed useful work which would not otherwise be done in trying to prepare for the work that municipalities will have to do when the Town Planning Bill becomes law.

Mr. Cecil Upcher [F.] proposed the City of Norwich, to which the Lord Mayor (Mr. G. E. Hicks) replied, saying that Dr. Unwin's proposition required great consideration. In Norwich there were 3,000 people waiting for houses and in addition there were a number of houses that should be condemned. There was, he supposed, the difficulty of expense. "In the matter of housing," he added, "I think it is false economy to cut expense. Even if our rates have to go higher, we ought to provide these houses and clear away our slums."

The Sheriff (Mr. Herbert Frazer), also replied, and in the course of his speech suggested that more ancient buildings should be flood-lighted.

The Norfolk and Norwich Association was proposed by Dr. G. S. Pope to which the Chairman responded, and Mr. Stanley J. Wearing [F.] gave The Guests, to which Mr. R. H. Mottram replied.

THE GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION

REPORT OF THE COUNCIL FOR THE YEAR ENDING 24 FEBRUARY 1932

During the past year among other activities, members of the Association have co-operated with the Council for the Preservation of Rural England (Gloucestershire Branch) by the criticism of designs submitted by Local Authorities and others, by advice on the selection of roofing tiles, particularly in the Cotswold area, and the Association has also been largely responsible for arranging a scheme for providing designs for small houses to be available, in approved cases, for use by speculative builders and members of the public at nominal fees. Representatives of the South Western Federation of Building Trade Employers have also helped in the preparation of this scheme.

Consideration has been given to the new R.I.B.A. Form of Contract (1931) to the Form of Agreement between a firm of Architects and a Local Authority, and to other matters affecting general practice.

It has been decided to form a library for the use of members of the Association, but the renting of a room for its accommodation has been postponed for the present in order to meet the proposal to send subscriptions to the R.I.B.A. Unemployment Fund.

Mr. Thomas Falconer has kindly undertaken to prepare a list of Gloucestershire building materials, with particulars of building stones, tiles, bricks, stone tiles, etc., and the Association have also agreed to co-operate with the Cotswold Field Club in recording superficial deposits of gravels, sand, etc., exposed by building operations.

In June 1931, Mr. H. T. Rainger [A.] became President on the expiration of the term of office of Mr. Thomas Falconer [A.]. A number of well attended meetings have been held, among which was a "Mock Arbitration" for which Sir Philip Stott acted as Arbitrator.

The Winter Session opened with a well attended and successful dance at Urch's Cafe on 23 October. On 25 November, W. Iveson Croome, Esq., J.P., gave a delightful lantern lecture on "Italian Gardens", which was much enjoyed. Members of the Gloucester Society of Artists also attended. Mr. Waldo Maitland [A.] lectured on 20 January 1932, his subject being "Architectural Lighting". A number of interesting lantern slides of modern work were shown and explained. Representatives of the West Gloucestershire Power Co. and the Local Electrical Societies were present at the meeting.

The Council regret to record the death on 6 July 1931, of Mr. H. W. Chatters, Hon. A.R.I.B.A. of Cheltenham, for many years a Fellow of this Association.

The Association now consists of 15 Honorary Members, 23 Fellows, 9 Associates, and 10 Students, a total of 57.

NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS

In the report of the annual meeting of this Association which was published in the JOURNAL of 20 February, the President's speech was reported as being made by Mr. C. Upcher [F.] who, though elected President, does not take office until June. The speech in question was made by Mr. E. H. Buckingham [F.].

WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. Norman Culley [F.], President, took the chair at a meeting of the above held at the Leeds College of Art on 11 February, when a lecture on "Working Class Flats" was given by Mr. G. Grey Wornum [F.], who pointed out that the design of working-class flats had its birth in this country somewhere about the 'eighties. Improvement had mainly been due to the enterprise of the L.C.C.; every other civilised country had taken advantage of studying this council's work. If England had, for the moment, lost the lead in this direction, it was due to her stricter by-laws, her lack of money to spend on site work and social amenities, and on account of climatic conditions affecting both construction and the manner of living.

The lecturer gave an outline of the development of the modern tenement, describing the progressive improvements made since about 1892 and illustrating his remarks with many plans and photographs. Recent Viennese housing blocks came under review, and showed the atmosphere of beauty and the social amenities provided, examples which the lecturer observed they should all study. Flats in Germany were touched upon, and it was to be noted that the Germans as a nation were far more communally disposed than the English. There, most of the laundry and bathing blocks were centrally housed, and were used in common by the occupants of the flats.

Mr. Victor Bain moved and Mr. W. Alban Jones seconded a vote of thanks, which was supported by Messrs. Norman Culley and G. R. Foggitt.

WEST YORKSHIRE SOCIETY OF ARCHITECTS

Members of the above visited on 25 February the works of Messrs. Wm. Nicholson and Son, Leeds, to which they had been invited by that firm to inspect an exhibition of Empire timbers, which it was thought would serve a useful purpose at the moment when the encouragement of Empire trade is so necessary. Among the exhibits was a pair of folding doors designed by Sir Edwin Lutyens, R.A. Mr. Norman Culley, President of the Society, tendered thanks to Mr. Wm. Nicholson for arranging the exhibition.

The same evening a student's soiree, arranged by associate members of the Society, took place at the Leeds School of Architecture, and amongst others who contributed vocal and instrumental items to the programme were Messrs. R. C. Davis, E. Brown, W. C. Watson, J. Patefield, F. Johnson, S. Simpson, E. M. Rice, D. W. Naylor, and T. R. Shaw.

SOUTH WALES INSTITUTE

Under the auspices of the South Wales Institute of Architects (Central Branch) and the Institute of Builders (South Wales Branch) a lantern lecture on "Old Castles of Scotland" was given in the lecture theatre of the Engineers' Institute, Cardiff, on Thursday, 25 February 1932, at 7 p.m., by Mrs. E. M. Burnet Hughes [A.], F.S.A. (Scot.).

The lecturer, in tracing the development of the plan, showed that Scotland, though never a wealthy country, was not so far behind her neighbours in standards of civilisation and comfort as is sometimes supposed.

Beginning with the great castle of the thirteenth century which though small, compared with those of her neighbours, the illustrations shown on the screen indicated that they were extensive and of excellent workmanship. With the Wars of Independence, however, building in Scotland received a great check and it was not until the middle of the fifteenth century that any great advance was made. Castles of this period were examined and references were made to their internal decoration and furniture. During the sixteenth and seventeenth centuries further development was reached and the effect of Scotland's extensive trade with the Continent was clearly shown in many of the details of the castles. Examples of richly plastered ceilings, wooden panelling, tapestries, embroideries, and furniture were illustrated showing that Scotland even in these early days was thoroughly appreciative of the advantages of a well-equipped house.

Mr. E. A. Ward, F.I.O.B., presided over a large audience. A hearty vote of thanks to the lecturer was proposed by Mr. John Gibson, F.I.O.B., seconded by Mr. H. Norman Edwards, and carried with acclamation.

THE BERKSHIRE SOCIETY WAR MEMORIAL COMPETITION RESULT

The War Memorial Committee has now made its award on the Reading and Berkshire War Memorial Competition.

From the three designs which were selected by the assessor, Mr. T. Lawrence Dale [F.], the first premium has been awarded to Mr. Leslie Gunston [A.].

The other two selected designs were by Mr. W. Roland Howell [F.] and Mr. H. Morrice Hutt, student R.I.B.A.

Membership Lists

ELECTION OF MEMBERS, 7 MARCH 1932

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Monday, 7 March 1932:—

AS FELLOWS (5)

DOVASTON: JOHN [A. 1912].
GALE: CHARLES HENRY [A. 1916], Diss, Suffolk.
WALKER: HAROLD FREDERICK, M.B.E. [A. 1915], Felixstowe.
WELCH: HERBERT ARCHIBALD [A. 1920], Leicester
And the following Licentiate who has passed the qualifying examination:—
HOOGERP: JOHN ALBERT, Nairobi, Kenya Colony.

AS ASSOCIATES (40)

ALLEN: WILLIAM HENRY [Final].
ANDERSON: ALEXANDER ROBERT FORDYCE [Final], Dundee.
BARNES: JOHN WILFRED HERBERT [Final], Ecclesall, Sheffield.
BEVAN: CHARLES SHERLOCK, A.A. Diploma [Passed five years' course at the Architectural Association. Exempted from Final Examination].
CARNEGIE: JOHN DENOON, Dip. Arch. Edin. [Passed five years' course at the Edinburgh College of Art. Exempted from Final Examination], Edinburgh.
DAVIES: ELIDIR LESLIE WISH [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].
DOTTO: AUGUSTINE LOUIS [Final], Sheffield.

EATON: NORMAN MUSGRAVE [Special Exemption], Johannesburg.
FAIRLESS: CHARLES LATHAM, Dip. Arch. Liverpool [Passed five years' course at the Liverpool School of Architecture. Exempted from Final Examination], Llandudno.
FAIRWEATHER: GEORGE [Final], Dundee.
GILHAM: EDWARD CHARLES [Final].
HARDING: DOUGLAS EDISON [Final].
HASWELL: GEORGE JOSEPH WATSON [Final].
HICKS: JOSEPH KENNETH [Passed five years' course at the Architectural Association. Exempted from Final Examination], Bletchley.
HOLDER: FREDERICK WILLIAM, B.A. (Arch.) Lond. [Passed five years' course at the Bartlett School of Architecture, London University. Exempted from Final Examination].
HUDDY: GEORGE VERNON [Final], Truro.
JACKSON: GEOFFREY HART, A.A. Diploma [Passed five years' course at the Architectural Association. Exempted from Final Examination].
JACKSON: GILDART EDGAR PEMBERTON, B.A. [Final].
JACOBSON: LESLIE STURMER [Final].
KERSHAW: SIDNEY [Special Examination], Bradshaw, near Bolton.
LAY: GEORGE QUINE, B.A. (Hons.) Arch. Lond. [Passed five years' course at the Bartlett School of Architecture, London University. Exempted from Final Examination], Barking.
LIVINGSTONE: ALEXANDER HODGE [Final], Glasgow.
MACDONALD: JOHN WILLIAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], Glasgow.

MACKNESS: ARTHUR REGINALD [Final], Bristol.
 MARSH: JOSEPH STANLEY [Final], Flixton, near Manchester.
 MAULDON: FREDERICK NEVILLE [Special Examination].
 PARSONS: LESLIE HARRY [Final], Horsham.
 PENN: COLIN TROUGHTON [Final], Long Island, New York.
 PHILLIPS: ROY LOVELL [Passed five years' course at the Architectural Association. Exempted from Final Examination], Guildford.
 RICHARDS: IVOR FRANCIS BASSETT [Passed five years' course at the Welsh School of Architecture, Cardiff. Exempted from Final Examination], Cardiff.
 RICHMOND: SIDNEY MARK [Special Examination], Newcastle-upon-Tyne.
 SCOTT: WILLIAM [Passed five years' course at School of Architecture, Manchester University. Exempted from Final Examination], Newcastle-upon-Tyne.
 SEDCOLE: ALBERT JOHN [Passed five years' course at the School of Architecture, Auckland University College, New Zealand. Exempted from Final Examination].
 SMITH: DAVID REEKIE [Final], Glasgow.
 STEEL: ANTHONY JOHN [Final], Sunderland.
 STEWART: ARTHUR AMMERMAN [Final].
 WATSON: REGINALD PAXTON, B.A. Oxon., A.R.C.A. [Final], Crawley.
 WESTMORELAND: CHARLES EDWARD [Final].
 WHALLEY: JAMES MILLAR [Final], Glasgow.
 WOOD: GEORGE [Special Examination], Derby.

AS LICENTIATES (30)

BACKHOUSE: WILLIAM SOYE, Leeds.
 BARNABAS: ARULIAH, Kuala Lumpur.
 BRINSLEY: HERBERT G. W. M.C., F.S.I., Port of Spain, Trinidad.
 BROMLY: ALAN, F.S.I., Slough.
 BRUTY: JOHN CECIL.
 CALLANDER: JAMES GAVIN, Falkirk.
 CLARK: ARTHUR KINGZETT.
 COTTEN: JOHN JAMES, Southsea.
 CRUMBLEHULME: WILLIAM LEWIS ROBINSON, Blackburn.
 DAMEN: HUBERT EDWARD FRANK, Ferndown, Dorset.
 DEAN: NOEL, F.S.I., Cambridge.
 DEAS: GEORGE BROWN, F.S.A. (Scot.), Kirkcaldy.
 DRAKE: ARTHUR, Leeds.
 FERRIE: JOHN HOGG, Glasgow.
 FLATMAN: JAMES GEORGE.
 GEERS: LEENDERT MARINUS, Pretoria.
 HAMID: SHEIKH ABDUL.
 HARVEY: EDWARD HARRY, Portsmouth.
 JONES: JOHN T., Neath.
 KENWORTHY: REGINALD, Liverpool.
 NEWMAN: EDWARD GEORGE STEPHEN, Winchester.
 PEGG: ALFRED L. F., Durham.
 PEPPER: CHARLES LESLIE, Liverpool.
 PETTY: CHARLES HENRY, Halifax.
 PEXTON: FREDERICK WILLIAM, P.A.S.I., Leigh, Lancs.
 RAYMOND: GEOFFREY, Basingstoke.
 ROGERS: ARTHUR LEIHRS.
 SMITH: HUGH, Welwyn Garden City.
 STEWART: WILLIAM HINTON, M.C., F.S.I., New Milton.
 TIPPETTS: ALFRED WILLIAM.

APPLICATIONS FOR MEMBERSHIP

ELECTION: 11 APRIL 1932

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 11 April 1932. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or other communication respecting them must be sent to the Secretary R.I.B.A., not later than Tuesday, 29 March 1932.

AS HON. ASSOCIATES (4)

CLARK: KENNETH MCKENZIE, M.A., Keeper of the Department of Fine Art, Ashmolean Museum, Oxford. Shotover Cleve, Headington, near Oxford. Proposed by the Council.

LEEDS: EDWARD THURLOW, M.A., F.S.A., Keeper of the Ashmolean Museum, Oxford: 88 Woodstock Road, Oxford. Proposed by the Council.

PICK: FRANK, LL.B. (Lond.), 15 Wildwood Road, Golders Green, N.W.11. Proposed by the Council.

ROBERTSON: DONALD STRUAN, M.A., Fellow of Trinity College and Regius Professor of Greek in the University of Cambridge. Trinity College, Cambridge. Proposed by the Council.

AS FELLOWS (16)

GOODSALL: ROBERT HAROLD [A. 1920], 66 Northwood Road, Tankerton-on-Sea, Whitstable; Fiveways, Tankerton-on-Sea. Proposed by H. Campbell Ashenden, J. Hatchard-Smith and Lt.-Col. W. H. Hatchard-Smith.

HARDING: CHARLES ALFRED [A. 1911], Pearl Buildings, Newcastle; 31 Albemarle Avenue, Newcastle. Proposed by Percy L. Browne, H. L. Hicks and G. E. Charlewood.

MACKINNON: ARTHUR HAY LIVINGSTON [A. 1894], 245 Union Street, Aberdeen; 8 Rubislaw Den South, Aberdeen. Proposed by James B. Nicol, Robt. G. Wilson and A. Marshall Mackenzie.

MITCHELL: WILLIAM HENRY [A. 1908], 8 Hatter Street, Bury-St.-Edmunds; "Westley-Brow," Bury-St.-Edmunds. Proposed by Harry S. Fairhurst, J. Hubert Worthington and Basil Oliver.
 PARKES: EDGAR MAINWARING [A. 1919], Deputy County Architect, The Castle, Chester; Fernlea, Whitchurch Road, Chester. Proposed by F. Anstead Browne, C. G. Stillman and J. E. Kewell.

SAWYER: HAROLD SELWOOD, M.C., A.M.T.P.I. [A. 1909], Queen Anne Chambers, High Street, Winchester; Easton, near Winchester. Proposed by Bertram D. Cancellor, Thomas Dinham Atkinson and A. Leonard Roberts.

And the following Licentiates who have passed the qualifying Examination:—

BERESFORD: ARTHUR EDGAR, 29 John Street, Bedford Row, W.C.1; Rectory Farm House, Pulloxhill, Beds. Proposed by M. H. Baillie Scott, Godfrey Pinkerton and Leonard A. Culliford.

MAITLAND: JAMES STEEL, 1 County Place, Paisley; Littlecroft, Paisley. Proposed by Wm. Hunter McNab, Geo. A. Boswell and John Keppie.

MATTHEWS: LT.-COL. MAURICE KERSHAW, T.D., F.S.I., 72 Tottenham Court Road, W.1; 6 Well Road, Hampstead, N.W.3. Proposed by W. E. Watson, H. D. Searles-Wood and Sydney Tatchell.

NICHOLLS: WILLIAM BENJAMIN, 4 Raymond Buildings, Gray's Inn, W.C.1; The Hermitage, Tye Green, Harlow, Essex. Proposed by Arthur Keen, F. Winton Newman and Basil Hughes.

PERROTT: LESLIE MARSH, "Temple Court," Collins Street, Melbourne; 10 Newbay Crescent, Brighton, Victoria. Proposed by W. A. Henderson, Leighton F. Irwin and Roy K. Stevenson.

TAYLOR: GEORGE LANGLEY, F.S.I., Wilton Park Estate Office, Beaconsfield, Bucks; Oldfields Furze, Beaconsfield, Bucks. Proposed by Julian G. Burgess, E. Guy Dawber and C. H. Biddulph-Pinchard.

THOMSON: WILLIAM ERSKINE, 36 George Street, Perth, Scotland; 2 Blackfriars Street, Perth. Proposed by D. A. Stewart, R. Matthew Mitchell and Wm. Salmond.

WARD: WILLIAM, 106 Colmore Row, Birmingham; The Manor House, Lapworth, Warwickshire. Proposed by Ernest C. Bewlay, F. Barry Peacock and Edwin F. Reynolds.

WHINNEY: HUMPHREY CHARLES DICKENS, B.A. Oxon., 37 Norfolk Street, Strand, W.C.2. Little Pickenhanger, Esher, Surrey. Proposed by H. Austen Hall, Norman Evill and Lt.-Col. G. Val Myer.

WILLETT: JAMES HENRY, Guildhall, E.C.2; "Greencroft," St. Barnabas Road, Oxon. Proposed by Sydney Tatchell, Victor Wilkins and Geoffrey C. Wilson.

AS ASSOCIATES (8)

DURNFORD: ALEXANDER TILLOCH GALT, B.Arch. [Passed five years' course at the School of Architecture, McGill University, Montreal. Exempted from Final Examination], 1504, University Tower Building, Montreal, Canada. Proposed by Professor Ramsay Traquair, Philip J. Turner and David R. Brown.

FOX: KEITH STEPHEN. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 18 Brunswick Gardens, W.8. Proposed by Arthur T. Bolton, A. L. N. Russell and A. B. Knapp-Fisher.

HOGARTH: HORACE ALWYN [Final], "Holmlea," Barrow Lane, Hessele, E. Yorks. Proposed by G. Dudley Harbron, Frederick J. Horth and H. Andrew.

HOLTORD: WILLIAM GRAHAM [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], British School at Rome, Valle Giulia, Roma 51, Italy. Proposed by Professor C. H. Reilly, Lionel B. Budden and Edward R. F. Cole.

HUTCHISON: ROBERT CHARLES [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Breafoot, Liberton, Edinburgh. Proposed by James A. Arnott, John Jerdan and Jn. Begg.

MILLER: JOHN ARTHUR [Passed five years' course at the School of Architecture, University of Manchester. Exempted from Final Examination], "Hillside," Fulwood, Preston, Lancs. Proposed by Harry S. Fairhurst, J. Theo. Halliday and Francis Jones.

SENIOR: DENIS [Final], 50 Smauthorne Lane, Castleford, Yorks. Proposed by G. F. Pennington, F. Anstead Browne and G. H. Foggitt.

TATCHELL: RODNEY FLEETWOOD, B.A. Hons. [Arch.] Lond. [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 14 Langdale Road, Hove, Sussex. Proposed by Professor A. E. Richardson, W. Curtis Green and Sydney Tatchell.

AS LICENTIATES (16)

BAGNALL: LEONARD FREETH, 2 Portland Place, Halifax; Allangate, Halifax. Proposed by Joseph F. Walsh and the President and Hon. Secretary of the West Yorkshire Society of Architects under the provisions of Bye-law 3 (a).

BATEMAN: HUBERT FRANK, Warwick Road, West Drayton, Middlesex; "Orchard Close," Warwick Road, West Drayton. Proposed by R. S. Bowers, Rees Phillips and T. Gordon Jackson.

CLARK: HERBERT CHARLES, 165 High Street, Orpington, Kent; 11 Broomhill Road, Orpington. Proposed by A. S. R. Ley, Edwin P. Cameron and James Cannell.

DOOTSON: WILLIAM, 5 Victoria Buildings, St. Mary's Gate, Manchester; 83 Heaton Moor Road, Heaton Moor, Stockport. Proposed by the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3 (a) and applying for nomination by the Council under the provisions of Bye-law 3 (d).

HARTLEY: JOHN HAROLD, 4 Crown Court, Wakefield, Yorks; "St. Fillans," Richmond Road, Wakefield. Proposed by the President and Hon. Secretary of the West Yorkshire Society of Architects under the provisions of Bye-law 3 (a) and applying for nomination by the Council under the provisions of Bye-law 3 (d).

HAWORTH: PHILIP, 42 Railway Street, Nelson, Lancs.; Parrock Bungalow, Parrock Road, Barrowford, Nelson, Lancs. Proposed by Saml. Taylor, J. Theo. Halliday and John Swarbrick.

HENDERSON: MISS GERTRUDE IRENE, Sutton Abinger, Dorking, Surrey; "Atherstone," Deepdene Gardens, Dorking. Proposed by R. G. Roberts, H. St. John Harrison and applying for nomination by the Council under the provisions of Bye-law 3 (d).

HOPKINSON: MAJOR JAMES KENYON, 30 Crompton Street, Bury, Lancs.; Gorsey Brow, Bury. Applying for nomination by the Council under the provisions of Bye-law 3 (d).

KENWORTHY: GORDON, 52 Union Street, Oldham; "Browside," Church Road, Uppermill, Oldham. Proposed by Thos. J. Hill, Thomas Taylor and Ernest Simister.

REES: CLAUDE COPP, "Beach Dene," Marine Drive, Paignton. Proposed by W. N. Coudrey, J. Arch. Lucas and Norman G. Bridgman.

SCOTTO: HERBERT CHARLES, 18 Mill Street, Maidstone, Kent; "Ombersley," Barming Woods, Maidstone, Kent. Proposed by John W. Little, Louis de Soissons and Howard Robertson.

SMITH: FREDERICK THOMAS, 11 The Green, Richmond, Surrey; Anstruther House, Montpelier Row, Twickenham, Middlesex. Proposed by Robert Lowry, Horace C. Fread and Sydney Clough.

SMITH: JOHN, County Architect's Office, 16 Ribblesdale Place, Preston, Lancs.; "Ingledene," Methuen Avenue, Broughton, near Preston. Proposed by S. Wilkinson and the President and Hon. Secretary of the Manchester Society of Architects under the provisions of Bye-law 3 (a).

SMITH: THOMAS HENRY, 11 The Green, Richmond, Surrey; Anstruther House, Montpelier Row, Twickenham, Middlesex. Proposed by A. Burnett Brown, Horace C. Fread and Herbert J. Axten.

TUTTE: ALFRED ERNEST VICTOR, 42 Commercial Road and Southdown Buildings, London Road, Portsmouth; 16 Brading Avenue, Southsea. Proposed by Lt.-Col. A. E. Cogswell, J. W. Walmisley and Ernest J. Thomas.

WITTE: WILLIAM, Dip.Arch. [Abdn.], 81 High Street, Elgin; "Bhein Lhora," St. Catherine's Place, Elgin. Proposed by R. Leslie Rollo, Robt. G. Wilson and James Lochhead.

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 7 March, 1932.

BULLIVANT: ROBERT ANDREW, "South View," Stockport Road, Altrincham, Cheshire.

DORAN: HAROLD JAMES, 841 Dollard Avenue, Outremont, Quebec, Canada.

DOUGLAS-JONES: ALDWYN, "Moranedd," Pwllheli, N. Wales.

DUNCAN: ARCHIBALD McNEIL, Livlands, Irvine Road, Larne, Ayrshire.

GARDNER: MARTIN, Glengair, Cellardyke, Anstruther.

GORDON: ALEXANDER ESMÉ, 21 Heriot Row, Edinburgh.

HAY: SIR ARTHUR THOMAS ERROL, Bt., 6 Ravelston Park, Edinburgh.

KEITH: GEORGE McINTOSH, 10 Sinclair Gardens, London, W.14.

KERSWILL: FREDERICK ERNEST, 72 Blenheim Crescent, South Croydon, Surrey.

NYE: DAVID EVELYN, 57 The Oval, London, S.E.11.

SMEALL: ELIZABETH MARGARET, 5 Nile Grove, Edinburgh.

SMITH: JOSEPH, 6 Sackville Gardens, The Drive, Ilford.

SUTHERLAND: WILLIAM TULLOCH, 9 Falcon Avenue, Edinburgh.

WOLLASTON: ELIZABETH MARY, Bollindale, Ashley Heath, Altrincham.

Notices

R.I.B.A. ANNUAL DINNER 1932

TRAVELLING FACILITIES

The Annual Dinner will take place on Friday, 8 April 1932, at Claridge's Hotel, Brook Street, W.1, at 6.45 for 7.15 p.m. Full particulars were issued with the last copy of the JOURNAL.

All members of the R.I.B.A. and of the Allied Societies are cordially invited to make early application for tickets for themselves and their guests. The price of tickets is 15s. each (exclusive of wines, cigars, etc.) for members and their guests.

Separate tables for parties of six or eight will be available.

For the convenience of members and their guests from the country arrangements have been made with the Railway Clearing House by which "fare and a third" rate for the double journey will be available from 7 to 9 April inclusive. Tickets at the reduced rate will be obtainable from any station outside London on production of a voucher to be obtained on application to the Secretary R.I.B.A.

THE ARCHITECTS' CONFERENCE, MANCHESTER 15-18 JUNE 1932

The Annual Conference of the Royal Institute of British Architects and its Allied and associated Societies will take place at Manchester from 15 to 18 June 1932. The Manchester

society of Architects have in hand the preparation of a most attractive programme, and particulars will be issued in due course.

All members and students of the R.I.B.A. and all members of the Allied Societies, the Architectural Association, and the Association of Architects, Surveyors and Technical Assistants, are cordially invited to attend the Conference.

It is expected that there will be a large attendance of members from all parts of the country, and they are urgently requested to arrange for their hotel accommodation at the earliest possible dates so as to avoid the risk of disappointment. When communicating with Manchester hotels, please mention R.I.B.A. Conference, as a number of rooms have been specially reserved for members. Reservations can be effected through Messrs. Thos. Cook and Son, Ltd.

The Executive Committee of the Conference have kindly furnished the following list of hotels, with charges:—

	Bed and Breakfast per day.	Full Board.
Midland Hotel	15/- to 24/6	27/6 to 37/-*
Queen's Hotel	14/6	21/-*
Grand Hotel	10/6 to 13/6	17/6 to 22/-
Victoria Hotel	11/-	19/6
Grosvenor Hotel	10/6	17/-
Deansgate Hotel	10/-	15/-†

*Including afternoon tea. †[Breakfast, lunch and high tea. Table d'hôte dinner not served.]

NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

THE R.I.B.A. REGISTER OF ASSISTANTS SEEKING ENGAGEMENTS

Members and Students of the R.I.B.A. and the Allied and Associated Societies are reminded that a Register of Assistants seeking engagements is kept at the offices of the Royal Institute.

An assistant seeking employment should obtain from the Secretary R.I.B.A. the necessary form (to be filled up in duplicate) on which particulars must be given as to the applicant's age, qualifications, salary required, references, etc.

The application will hold good for one month from the date of receipt, after which it must be renewed on a fresh form unless the applicant has meanwhile obtained employment.

Architects, whether members of the R.I.B.A. or not, will be furnished on application with the names and addresses of

persons desiring employment as assistants, improvers or clerks of works as the case may be. Architects applying for assistants should give the following particulars of their requirements: (1) whether temporary or permanent engagement; (2) junior or senior assistants; (3) particulars of duties and style of work; (4) salary offered.

BUILDING SURVEYING EXAMINATIONS

The R.I.B.A. Statutory Examination qualifying for candidature as District Surveyor in London, and the R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities, will be held at the R.I.B.A. on 4, 5 and 6 May 1932. Applications for admission to either examination must be made not later than 13 April 1932, on the prescribed form to be obtained from the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Competitions

R.I.B.A. NEW PREMISES

The R.I.B.A. invite architects, being Members or Students of the R.I.B.A., or of the Allied and associated Societies, to submit, in competition, designs for new premises and headquarters to be erected on a site in Portland Place and Weymouth Street, London, W.1.

Jury of Assessors:—

Mr. Robert Atkinson [F.].
Mr. Charles Holden [F.].
Mr. H. V. Lanchester [F.].
Sir Giles Gilbert Scott, R.A. [F.].
Dr. Percy S. Worthington, F.S.A. [F.].

Premiums: £500 and a further £750 to be awarded according to merit.

Last day for receiving designs: 31 March 1932.

Conditions of the competition and answers to questions have been circulated to Members, or may be obtained on application to the Secretary R.I.B.A., 9 Conduit Street, London, W.1.

INVERNESS: NEW SCHOOL

The Inverness County Council invite architects, who have been in residence or in practice in Scotland since January 1931, to submit, in competition, designs for a new advanced division school to be erected at Inverness.

Assessor: Mr. James D. Cairns [F.].

Last day for questions 26 March 1932.

Conditions of the competition may be obtained on application to Mr. R. Robertson, County Surveyor, 26 Bank Street, Inverness. Deposit, £2 2s.

(Conditions of this competition have not yet been received.)

SCARBOROUGH: NEW HOSPITAL BUILDINGS

The Board of Management of the Scarborough Hospital and Dispensary invite architects to submit, in open competition, designs for new hospital buildings to be erected on a site on the Woodlands Estate, Scalby Road, Scarborough.

Assessor: Mr. H. M. Fairweather [F.].

Premiums: £300, £200 and £100.

Last day for receiving designs: 1 October 1932.

Last day for questions: 16 May 1932.

Conditions of the competition may be obtained on application (before 1 April) to Mr. J. Douglas Munby, Hon. Secretary, Scarborough Hospital and Dispensary, Scarborough. Deposit, £1 1s.

WALTHAMSTOW: TOWN HALL AND MUNICIPAL BUILDINGS

The Corporation of the Borough of Walthamstow invite architects to submit, in open competition, designs for a new Town Hall and Municipal Buildings.

Assessor: Mr. H. Austen Hall [F.].

Premiums: £500, £300, £200 and £100.

Last day for receiving designs: 31 March 1932.

Last day for questions: 30 September 1931.

COMPETITION FOR LAY-OUT OF PIDGLEY ESTATE, DAWLISH

Members of the Royal Institute of British Architects and of its Allied Societies must not take part in the above competition because the conditions are not in accordance with the published Regulations of the Royal Institute for Architectural Competitions.

Members' Column

HOUSE TO LET

MEMBER has upper part of own small house to let, self-contained, near Gipsy Hill Station and Nos. 2 and 3 bus routes. Rent £80 inclusive. Write Box 9332, c/o Secretary R.I.B.A.

ACCOMMODATION TO LET

A FELLOW offers the use of a large furnished office in the Bloomsbury district, telephone and clerical services available. Apply Box 4332, c/o Secretary R.I.B.A.

PARTNERSHIP WANTED

LICENTATE R.I.B.A., 38 years, energetic and experienced, requires partnership in well-established London practice. Active service. Some capital available. Reply Box 2312, c/o Secretary R.I.B.A.

CHANGE OF ADDRESS

MR. A. ALBAN H. SCOTT [F.] has removed his offices to 30 Bouverie Street, E.C.4 (Telephone No. Central 7145), which will be his address in future.

MR. HERBERT W. MATTHEWS [F.] has removed from 62 Oxford Street to 33 Seymour Street, Great Cumberland Place, W.1 (Telephone Pad. 0261), which will be his address in future.

MR. A. W. GRAHAM BROWN'S [A.] address in future will be c/o Messrs. Cowan & Dalmahey, 31 Charlotte Square, Edinburgh.

CAPTAIN W. BONNER HOPKINS [A.] has changed his address to Hapton House, Hapton, Norwich.

MR. D. E. HARRINGTON [A.] has changed his address to 4 Mecklenburgh Street, Bloomsbury, W.C.1.

THE Secretary of the Royal Sanitary Institute, 90 Buckingham Palace Road, S.W.1, wishes to purchase a copy of Volume XXVIII of the R.I.B.A. JOURNAL, also a copy of No. 15 of that volume.

Minutes XI

SESSION 1931-1932

At the Ninth General Meeting of the Session, 1931-1932, held on Monday, 7 March, 1932, at 9 p.m.

Dr. Raymond Unwin, President, in the Chair.

The attendance book was signed by 30 Fellows (including 17 members of Council), 23 Associates (including 3 Members of Council), 4 Licentiates (including 1 Member of Council), 1 Hon. Fellow, 5 Hon. Associates and a large number of visitors.

The Minutes of the Eighth General Meeting held on 15 February, 1932, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

Adalbert Rerrich, of Budapest, elected Hon. Corresponding Member 1931.

Leonard McConnell, elected Associate 1921.

Charles George Miller, elected Licentiate 1911.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The President delivered an address on the presentation of the Royal Gold Medal to Dr. Hendrik Petrus Berlage, Hon. Corresponding Member, Holland, and called on Sir Herbert Baker, R.A., and Sir Edwin Cooper, A.R.A. to escort Dr. Berlage to the platform.

Having been invested with the Medal, Dr. Berlage expressed his thanks for the honour conferred upon him and delivered a brief address.

Lt.-Col. T. C. R. Moore, Lord Crawford, Ir. J. de B. L. Tjeenk (President, Bund van Nederlandsche Architecten), Sir Herbert Baker and Sir Reginald Blomfield also spoke.

The proceedings closed at 9.45 p.m.

A.B.S. INSURANCE DEPARTMENT.

HOUSE PURCHASE SCHEME

(for property in Great Britain only).

Further Privileges now Available.

The Society is able, through the services of a leading Assurance Office, to assist an Architect (or his client) in securing the capital for the purchase of a house for his own occupation, on the following terms:—

AMOUNT OF LOAN.

Property value exceeding £666, but not exceeding £2,500, 75 per cent. of the value.

Property value exceeding £2,500, but not exceeding £4,500, 66½ per cent. of the value.

The value of the property is that certified by the Surveyor employed by the Office.

N.B.—Legal costs and survey fees, and, in certain cases, the amount of the first quarter's premium payment will be advanced in addition to the normal loan.

RATE OF INTEREST.

In respect of loans not exceeding £2,000 5½ per cent. gross.

" " in excess of " 5½ " "

REPAYMENT.

By means of an Endowment Assurance which discharges the loan at the end of 15 or 20 years, or at the earlier death of the borrower.

SPECIAL CONCESSION TO ARCHITECTS.

In the case of houses in course of erection, it has been arranged that, provided the Plan and Specification have been approved by the Surveyor acting for the Office, and the amount of the loan agreed upon, and subject to the house being completed in accordance therewith, ONE HALF of the loan will be advanced on a certificate from the Office's Surveyor that the walls of the house are erected and the roof on and covered in.

NOTE.—Since 1928, over £50,000 has been loaned to architects under this scheme, and as a result over £600 has been handed to the Benevolent Society.

If a quotation is required, kindly send details of your age next birthday, approximate value of house and its exact situation, to the Secretary, A.B.S. Insurance Department, 9 Conduit Street, London, W.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1932: 2, 16, 30 April; 14 May; 4, 18 June; 9 July; 6 August; 10 September; 20 October.

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